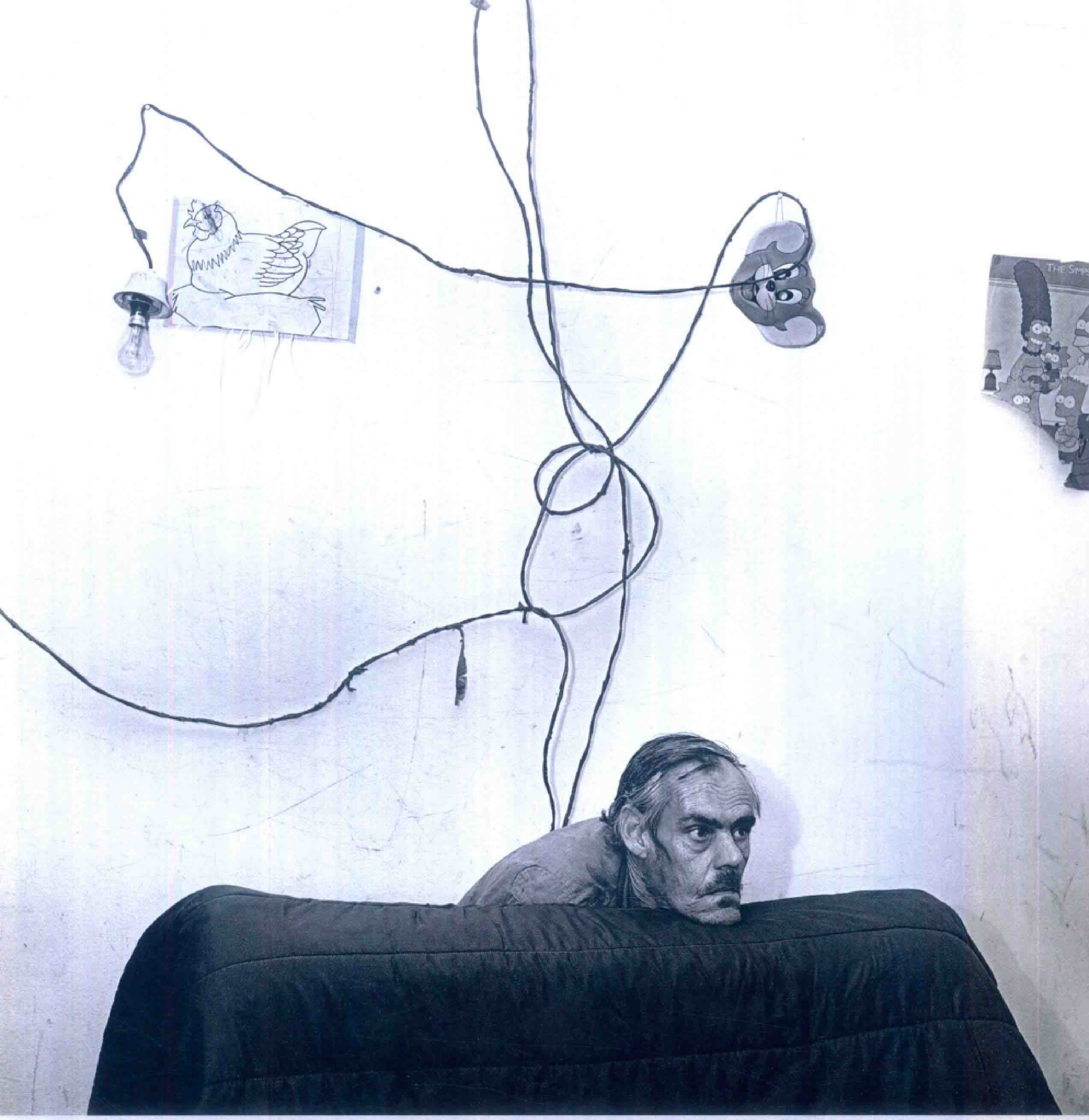


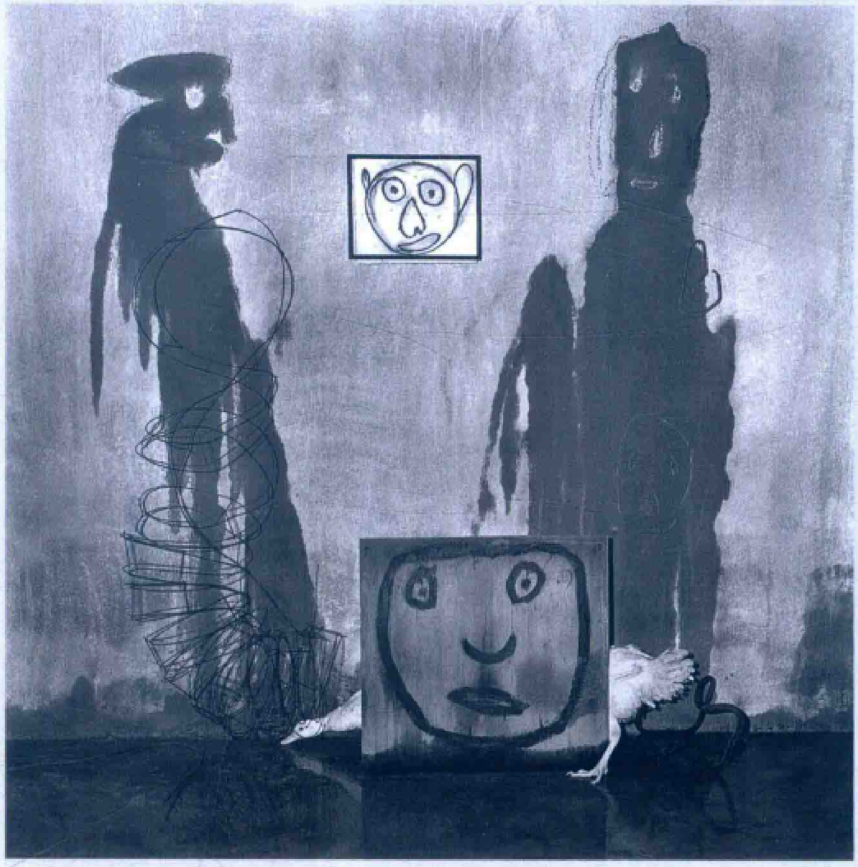
罗杰 · 拜伦

荒诞剧场

ROGER BALLEN

THEATER OF THE ABSURD

美术学院美术馆 编著
浙江摄影出版社



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作为21世纪最重要、最具影响力的摄影艺术家之一，罗杰·拜伦的创作经历了五十多年的演变。他的作品介于绘画、图形、装置和摄影之间，因重视心理与空间关系的图像风格而著称。

罗杰·拜伦，1950年生于纽约，1974年移居南非共和国，在约翰内斯堡工作、生活了三十五年。起初，地质专家身份的工作使他有机会深入乡间，进入当地住户家中以纪实手法进行拍摄。1994年以后，拜伦不再去乡间寻找这些拍摄题材，而在他更近的约翰内斯堡的家边上就能找到。他鲜明的照片风格与多年以来一直使用正方画幅的胶片照相机有很大关系。自1990年代中期开始，拜伦发展出一种自谓“纪实虚构”的美学。在“边境之地”系列（2001）和 “影子房间”系列（2005）中，这种美学风格以荒诞的戏剧性场景来表现。幻想与现实之间的界线在“寄宿公寓”系列（2009）、“鸟的庇护所”系列（2014）和其后的作品中更加显得模糊不清。在神秘的置景中，人物时而缺席、时而显露，就像那些被消解肉体的手与脚，在人与动物之间不断发生互动。拜伦发展出一种新的混合美学，来揭示人类生存状况中的荒诞。罗杰·拜伦至今已出版个人摄影集近二十本，他的作品被多家世界最重要的博物馆所收藏。尤其是近几年，其作品对中国的一些年轻艺术家和摄影师产生了重要影响。

As one of the most influential and important photographic artists of the 21st century, Roger Ballen's photographs span over 50 years. Ballen is best known for his psychologically powerful and masterfully composed images that exist in a space between painting, drawing, installation and photography.

Roger Ballen was born in New York in 1950, but as lived in Johannesburg, South Africa for the past 35 years. Initially, his work as a Geologist took him into the countryside where he started entering people's homes photographing in documentary style. After 1994, he no longer looked to the countryside for his subject matter, finding it closer to home in Johannesburg. Over the years his distinctive style of photography has evolved using a square format film camera. Beginning in the mid-nineties his aesthetic began to move into the realms of what he refers to as “documentary fiction.” Ballen's characters act out an absurd tableau in the series *Outland* (2001) and *Shadow Chamber* (2005). The line between fantasy and reality in *Boarding House* (2009), *Asylum of the Birds* (2014) and the later work has become increasing blurred. In his enigmatic sets people are absent or where they do appear it's as disembodied hands and feet interacting with animals. Ballen has invented a new hybrid aesthetic, revealing the absurdity of the human condition. Roger Ballen has produced over twenty books and his work is collected by the most important museums in the world. Over the years his work has had increasing influence on Chinese artist and photographers.

目　录
Contents

7 **“罗杰・拜伦：荒诞剧场”序**
王璜生

8 Preface to *Roger Ballen: Theater of the Absurd*
Wang Huangsheng

9 **荒诞的套层结构：关于罗杰・拜伦的展览想象与策展语境**
蔡　萌

11 *Mise-en-scène* of the Absurd:
Interpretation & Curatorial Context of Roger Ballen's Exhibition
Cai Meng

15 **图　版**
Plates

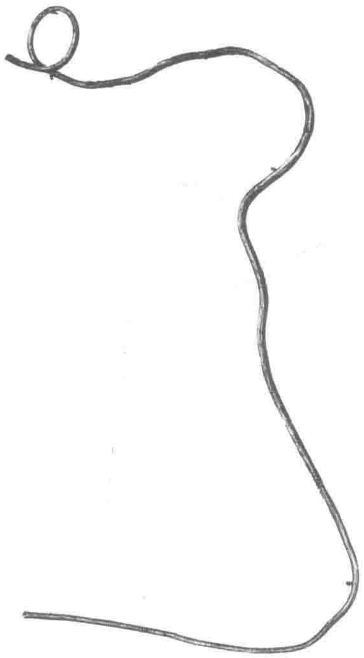
107 **罗杰・拜伦的“荒诞剧场”**
迪迪・博齐尼

111 Roger Ballen's *Theater of the Absurd*
Didi Bozzini

125 **后　记**
罗杰・拜伦

126 Postscript
Roger Ballen

Roger Ballen



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111 Roger Ballen's *Theater of the Absurd*
Didi Bozzini

125 后记
罗杰·拜伦

126 Postscript
Roger Ballen

“罗杰·拜伦：荒诞剧场”序

王璜生

中央美术学院美术馆馆长

对于一位具有重大国际影响的艺术家/摄影家的认识和研究，是需要一个层层展开和深入的过程的。当我第一次从画册上看到罗杰·拜伦的作品时，就被一种奇特、荒诞、戏剧性的场面所深深震惊，这种震惊感不仅仅来自他作品中怪诞的人物形象和奇异的场景，更来自那种黑白质感而又说不清意义的影调，那画面结构和视觉关系的独特性，那琢磨不透的一种情绪和精神的奇幻感；而我就会进一步地不断追问，究竟是什么样的动机、生命经验、思想和现实，使罗杰·拜伦产生这样的表达，并以这样的表达方式一直持续而深入地展开？一位南非的艺术家，以一个“地质勘查员”的工作身份，在一个特定的历史年代，走遍了南非的几乎每一个村落。他就像一位“地质”工作者一样，对这片土地的地层做了一层层的挖掘、勘查，以他敏锐而奇特的镜头，将这一特殊时期南非底层民众的精神状态、生活情态和生存物态表现出来，深深抓住他们充满焦虑、迷茫、无奈、荒诞的心理及行为方式，结构出一个个罗杰·拜伦式的摄影画面。与其说是画面，不如说是“剧场”，一个巨大的上演着何止是南非，更指向于人类精神与行为、现实与情状的荒诞不经的“剧场”。于是，罗杰·拜伦又进一步将一组组静态而平面的镜头画面，结构成一场场能够让人们走进其中并不自觉地扮演“罗杰·拜伦式”人物角色的空间装置“剧场”。在这样的剧场中，我们也许不仅仅是参观者，不仅仅是演员，更可能是经历一次独特的精神体验和生命反思的艺术旅程。

感谢罗杰·拜伦为我们带来这样的一场视觉思考和精神体验的艺术盛宴！中央美术学院美术馆也有幸收藏了罗杰·拜伦一批珍贵的摄影作品，深深感谢拜伦！

感谢为本次展览提供赞助支持、出版、文献合作、空间与平面设计、展览组织协调、展示实施、公教推广宣传等工作的机构和个人！感谢本次展览策展人蔡萌！是大家共同而“认真”的努力，才得以将罗杰·拜伦的“荒诞剧场”搬到中国，在中央美术学院美术馆开演。谢谢大家！

2016年8月3日于北京中央美术学院

Preface to *Roger Ballen: Theater of the Absurd*

Wang Huangsheng

Director, the Art Museum of the Central Academy of Fine Art

To truly know and research an artist/photographer with major international influence requires an in-depth process of layered augmentation and development. When I first saw Roger Ballen's photographs in a catalogue, I was deeply shocked by the peculiar, absurd, dramatic spectacle. However, this sense of shock didn't just stem from the strange characters and bizarre scenes of his photographs, but it came more from the black-and-white textural, but somehow indescribably significant tone; the uniqueness of the compositional structure and visual relationship, that sort of blurred mood and fantastical sense of spirit. So I persisted with further examination: ultimately what sort of motivation, life experience, ideology and reality cause Roger Ballen to express himself in this way, using this means of expression to develop such depth in his work? He is a South African artist, with experience as a geological prospector, he travelled to nearly every corner of South Africa and, just like a "geologist", he performed excavation and investigation of layer after layer of this territory's stratum. He trained his acute and unusual photographic perspective to show the mindset, lifestyle, and state of survival of the bottom rung of South African society during a particular period. With sincerity, he captured how completely anxious, dazed, helpless, and absurd their psychology and behavior was, thus constructing a Roger Ballen style of photographic tableau. Instead of tableau, it would be better to say "theater"—a huge performance much greater than South Africa which points out the preposterous "theater" that is the spirit, behavior, reality, and situation of humankind. Consequently, Roger Ballen goes a step further, using static and two-dimensional photographic frames to compose a spatial installation "theater" which is capable of making people enter its midst and subconsciously play the part of a "Roger Ballen style" character. In this "theater", we have the possibility of being not merely visitors or actors, but rather having a unique spiritual experience and artistic journey to reflect upon life.

Thanks to Roger Ballen for bringing us this artistic feast of visual contemplation and spiritual experience! The Art Museum of the Central Academy of Fine Art is also very fortunate to be able to collect a group of his photographs—our sincerest thanks to Mr. Ballen.

I'd like to thank those organizations and individuals who provided support through funding, publishing, archival access, exhibition and graphic design, exhibition coordination and installation, public education, marketing and promotion. I'd also like to thank the curator for this exhibition, Cai Meng. It was only through everyone's shared, dedicated efforts that we are able to bring Roger Ballen's *Theater of the Absurd* to China to be shown at the CAFA Art Museum. Thank you all!

August 3, 2016

CAFA Art Museum

Trans. Jillian Schultz

荒诞的套层结构：关于罗杰·拜伦的展览想象与策展语境

蔡　萌

博士、中央美术学院美术馆学术部副研究员、策展人

> *荒诞既不寓于人，也不寓于世界，而在于两者一起出场。荒诞一时间，就成为连结人与世界的唯一纽带。*
>
> ——《西绪福斯的神话：论荒诞》
>
> （法，加缪著，李玉民译，漓江出版社，2015年出版，第27页）

我第一次见罗杰·拜伦是2013年9月，好友王江带着刚在平遥摄影节成功举办个展的他取道北京，并安排与我见面，探讨在中央美术学院美术馆为其举办个展事宜。罗杰给我的第一印象是一个表情严肃，谦逊、憨厚，即将步入老年的长者形象。说起话来，声音低沉且充满磁性。短暂寒暄，坐定，上咖啡，他打开带来的几本画册和一些照片，我瞬间被其吸引。那些几乎全部是正方形画幅的黑白照片，不苟言笑地散发着荒诞、虚无与沉默气息，可谓神完气足（energy），张张精彩。时过三载，仍记忆犹新。在我看来，罗杰的照片仿佛是激活了其骨子里的率真，非常稳定地释放出某种蕴藏在体内的独特的艺术直觉和本能，以及感受力和创造力。我开始被这个人及其作品吸引。一边翻看他带来的照片，一边听他介绍，我脑子里不停闪现出一系列疑问：他到底凭什么本事总能将照片呈现出一种神秘、野性和荒诞感？这是一种荒诞的创作方式，还是创造荒诞的创作方式？是荒诞在他的作品里，还是他的作品在荒诞里？这种荒诞图像究竟意味着什么？作为策展人，我为他策划展览的语境在哪里？我顿时有点儿发蒙。

从图像的空间上看。罗杰·拜伦的照片图像不仅仅是某种荒诞现场的瞬间定格，也不仅仅是一种对悲惨现实的再现与描述，更不仅仅是画面上充满戏剧性的杂乱场景与涂鸦，而更多的是展现出强烈的私密性、封闭性和压缩感。这种空间的封闭、私密和压缩，不仅来自某一特殊现实的私密观看、再现和隐喻，更直指艺术家的内心——心灵空间。更重要的是，我们看到了空间被挤压。由于罗杰刻意拉近了被摄主体和背景的距离，从而导致一种图像内在空间的压缩。于是，在这个艺术家建构的空间中，“墙”成为了被摄主体寻求慰藉的重要依靠，也成为了阻断人与人之间交流和沟通并制造隔离的障碍；在它的表面，我们看到电线、绳索、破布、灯泡、开关、报纸、涂鸦、小玩偶……它们与墙面混合为一个整体。它们既是道具，也是舞台，更是被观看的另一主体。因此，在各种灰度和物的复杂材料质感与肌理变化中，呈现出另一种空间——肌理空间。还是这个背景，它让被摄主体直逼观者眼前，而它的想象空间却在其可延伸的外部，在它的反面，或是在那些你看不到的地方。这种空间被压缩后的视觉结构导致了一种强烈的图像张力，一个自给自足的视觉景观，并给观者定制了一个持续展开参照和发散思维的场域——想象空间。

从图像的形式上看。罗杰的照片不仅仅沉迷于影调上的复杂、压抑与灰暗，也不仅仅充满着对边缘人群生存状况的同情，更不仅仅是展现被摄主体的冷漠、疏离与癫狂，而是借助着他对摄影作为艺术创作的鲜明个人风格，为我们呈现了一个失语的边缘群体在特定空间的物理存在状态。他们时而自在自得，时而充满迷茫；他们时而等待救赎，时而等待死亡。他在为他们造像并为他们发言。动物的出场似乎让混乱的画面出现了一丝生机，它们用单纯的目光、优美的形体曲线和肢体语言，去对抗混乱，去抵抗死亡。但它们也同样处在边缘、任人宰割、等待救赎。罗杰·拜伦将这种生活的无意义，引申到一种形而上的焦虑之中——荒诞。而这“荒诞”之于罗杰的作品，更多的是一种无实体的、无形的要素，它恰好打破了图像形式中的丰富、饱满与庞杂，甚至是混乱。荒诞更像禅宗里的“空”和“无”，从而暗喻着另一种丰饶（其实，“荒诞［absurde］”一词的词源属于音乐领域，在拉丁语中，absurdus就有“聋的和听不到的”意思）。罗杰是用这种精神上的丰饶和富足去对抗视觉上的“满”。因此，我们有理由相信，艺术家是在用荒诞去打破由他所建构的复杂图像！而他用照相机去制造、捕捉和正视荒诞的目的，也许恰恰是为了转移、摆脱与逃离荒诞。于是，在这个过程中，荒诞成了一个借口，一个不断翻转的介质；而一种创造性的工作——艺术创作，对于罗杰·拜伦而言，恰恰又成为他摆脱荒诞的手段与途径。恰恰是这个不断周而往复的过程，引发了荒诞图像的大量增殖，并由此导致了另一重意义上的荒诞。

只有在不赞同荒诞的情况下，荒诞才有意义。

——《西绪福斯的神话：论荒诞》

（法，加缪著，李玉民译，漓江出版社，2015年出版，第28页）

现在回想起来，三年前的那个下午，罗杰·拜伦的照片之所以把我迷住，首当其冲的便是“荒诞”这个主题。如果说，罗杰的照片呈现更多的是一种内心荒诞的话，那么，今天中国的现实可以说是在被一种超大规模的景观性“巨大荒诞”所笼罩。无论是近二十年的城市化运动所带来的天翻地覆般的城市空间变革，还是近年来通过反贪腐、打“老虎”打出来的各种荒诞事例在国人内心产生的冲击，在我看来，这种“巨大的荒诞”已经可以被看成当代中国的一个重要文化命题。面对眼前这个可能是人类历史上从未有过的史诗般荒诞，它完全可被看成是这个时代给予内心尚存一丝文化理想的人们的最佳馈赠！当“罗杰·拜伦：荒诞剧场”这个展览在美术馆这个社会和知识生产容器内呈现的时候，当“容器”内部环境与外在环境中的这两种不同荒诞相遇，它们之间所形成的某种套层结构和话语张力如何发生奇妙的关系？于是，我开始想象，观众进入美术馆，进入罗杰·拜伦的展厅时，能否带来一些新的体验，一种从未有过的体验？通过展览，人们如何看待和把握荒诞？如何去思考和想象荒诞？如何去观看一种他者的荒诞？如何去反思自身的现实？谁在策展？为谁策展？我们在怎样的语境中策展？如此等一系列问题，也就构成了我们不断想象、构思、策划“罗杰·拜伦：荒诞剧场”这个展览的起点。

2016年8月6日于北京朝阳

Mise-en-scène of the Absurd: Interpretation & Curatorial Context of Roger Ballen's Exhibition

Cai Meng

Ph.D, Associate Research Fellow, Academic Department of the CAFA Art Museum, Curator

"The Absurd is not in man nor in the world, but in their presence together. For the moment it is the only bond uniting them."

– *The Myth of Sisyphus*

(From French, Albert Camus, Trans. Li Yumin, Lijiang Publishing House, 2015, pg. 27)

The first time I met Roger Ballen was September 2013, when he had just held a successful solo exhibition at the Pingyao Photo Festival. My good friend Wang Jiang travelled with him by way of Beijing and arranged for us to meet and discuss presenting a solo show for him at the Art Museum of the Central Academy of Fine Art. My first impression of Roger was that of a serious, humble, and honest gentleman on the cusp of his senior years. As he spoke, his voice was low and deep, permeating with magnetism. After a brief exchange of the conventional greetings, we sat, served coffee, and he opened some of the catalogues and photographs he had brought along. Instantly, I was fascinated. Almost all were square format black & white pictures and they emitted an unflinching air of absurdity, nihilism, and silence. Indeed, they were full of spirit and energy, each more brilliant than the next. That was three years ago, but it still remains fresh in my memory. In my opinion, Roger's photographs seem to activate a kind of deep internal truth, steadily releasing a unique artistic intuition, instinct, sensitivity, and creative ability. I began to be drawn in by this individual and his artwork—while flipping through the photographs he brought along and listening to his description of each, a series of questions flashed across my mind: where on earth did he get this ability to always make photographs that present such a mysterious, wild nature and absurdity? Is this some sort of absurdist creative technique? Or is it a creative technique for producing absurdity? Is the absurd in his work? Or is his work in the absurd? What does this type of absurd imagery actually signify? As a curator, where is the context for me to curate his exhibition? Instantly, I was a little confused and perplexed.

Regarding Pictorial Space

Roger Ballen's photographic images are not just frozen moments of absurd scenes, nor are they merely a representation and description of the tragedy of reality, nor are they simply tableaux brimming with dramatic, disorderly scenes and graffiti—it's more that they display an intense feeling of privacy, being closed off and compressed. This closed, private, and compressed space not only originates from some particular reality of private viewing, representation, and metaphor, but more directly from the heart of the artist—his internal mind space. More importantly, we witness the extrusion of space. Roger painstakingly shrinks the distance between the photographic subject and the background, resulting in a truncation of the internal pictorial space. Consequently, in this space constructed by the artist, "walls" become a significant source of support for photographic subjects seeking comfort, while also blocking person-to-person exchange and communication, even manufacturing barriers of isolation—on their surface we see wires, rope, rags, lightbulbs, electrical switches, newsprint, graffiti, small figurines ... together with the surface of the wall, they form an integrated composite. They are both prop and stage, but even more, they are another subject to be viewed. Therefore, in this varied grayscale where things have complex material texture and skin texture changes, another type of space emerges—textural space. It is the background which allows the photographic subject to encroach upon the viewer, but its imagined space lies beyond reach, at the reverse, or in those places which cannot be seen. After undergoing this sort of spacial compression, the visual composition results in a powerful pictorial tension, a self-sufficient visual landscape which gives viewers a customized arena for continually expanding reference and divergent thinking—imagination.

Regarding Pictorial Form

Roger's photographs don't just indulge in tonal complexity, constraint, and gloom; nor are they merely brimming with sympathy for the living conditions of marginalized groups; they also do more than simply show the indifference, estrangement, and mania of their subjects—rather, the work is supported by his distinctive individual style of photography as artistic creation, which presents us with the physical state of affairs of a mute, marginalized community in a specific space. They are sometimes comfortable and contented, while completely addled at other times; they are sometimes awaiting rescue and redemption, while awaiting death at other times; he is both capturing their portraits and giving them a voice. The appearance of animals seems to give the disordered tableaux a thread of vitality; with their simple gaze, graceful curving forms, and body language, these creatures fight chaos and resist death. But the animals are also marginalized, trampled upon, awaiting rescue and redemption. Roger Ballen takes the meaninglessness of life and extends it into a sort of metaphysical anxiety—absurdity. "The absurdity" of Roger's works is more of an insubstantial, intangible essence, which coincidentally smashes the richness, fullness, complexity, and even chaos, of the pictorial form. Here, absurdity resembles the Zen Buddhist concepts of "emptiness" and "nothingness", thus a metaphor for another kind of richness and fullness (the etymology of the word ‘absurd’ comes from the field of music, from the Latin *Absurdus,* which means ‘deaf or unable to hear’). Roger employs a kind of spiritual or psychic richness and abundance to confront "fullness" in the visual sense. Thus, we have reason to believe the artist is using the absurd to break down the complex imagery he has constructed! Furthermore, he uses the camera to manufacture, capture, and squarely face the intent of absurdity, perhaps precisely in order to divert, shake off, and escape it. Consequently, through this process, absurdity becomes a pretext, a medium to constantly overturn; and a form of creative work—for Roger Ballen, artistic creation is precisely the means by and channel through which he frees himself from absurdity; it is exactly this endless cycle and reciprocal process which triggers the proliferation of absurd imagery and thus brings about yet another additional sense of absurdity.

"The absurd has meaning only in so far as it is not agreed to. "

– *The Myth of Sisyphus*

(From French, Albert Camus, Trans. Li Yumin, Lijiang Publishing House, 2015, pg. 28)

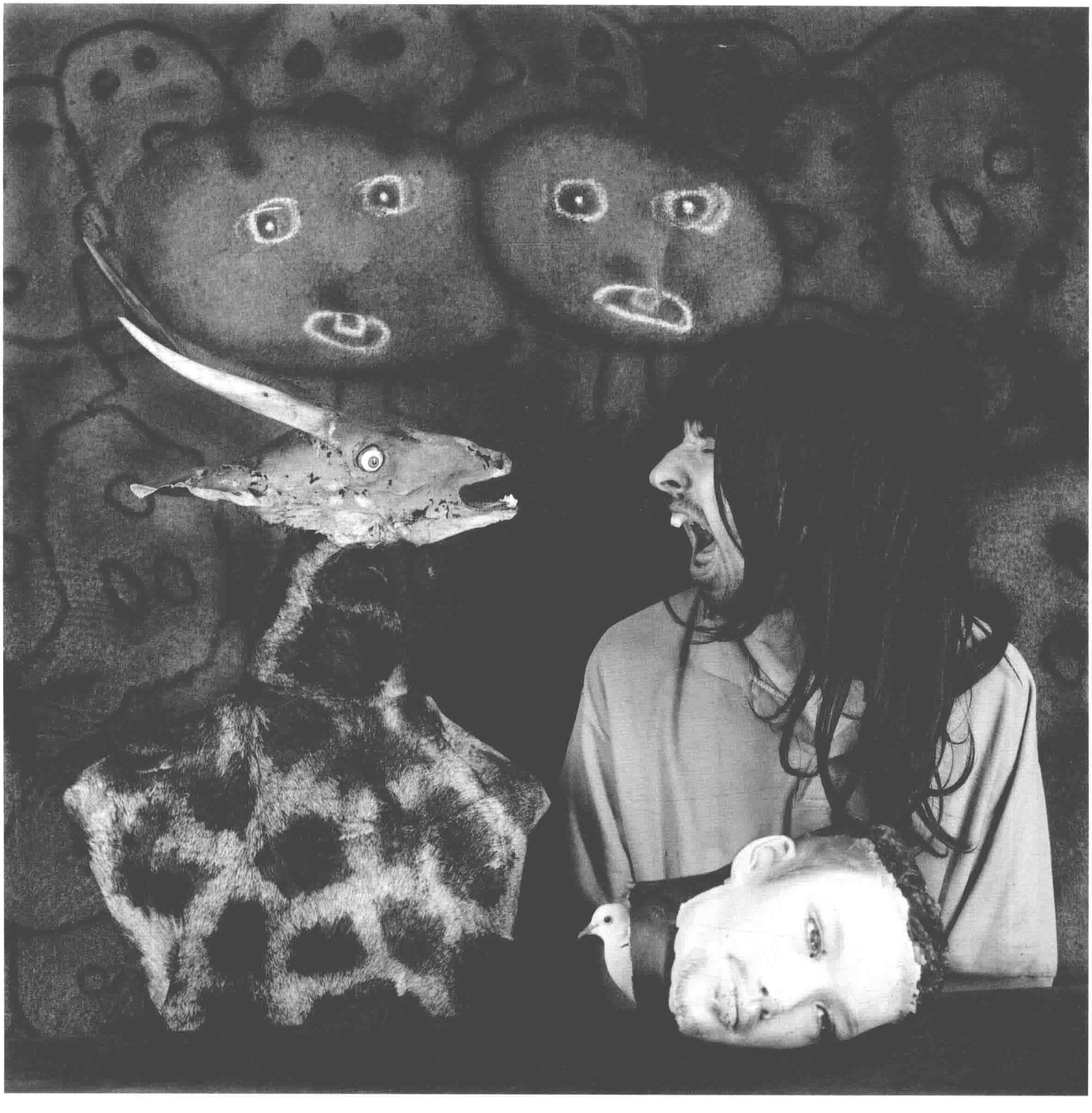
Now remembering back to that afternoon three years ago, the main reason Roger Ballen's photography befuddled me was this theme of "absurdity." If Roger Ballen's photography presents more of an inner absurdity, then the reality of China today can be viewed as being cloaked in a mega large-scale landscape of "tremendous absurdity." Whether it's the earth-shaking transformation of city spaces brought about by the urbanization movement of the last twenty years, or the various absurd examples from the fight against corruption in recent years that have internally impacted our countrymen; in my opinion, this sort of "tremendous absurdity" can be regarded as a major cultural topic of contemporary China. We are faced with an epic absurdity, possibly unprecedented in human history, which can be considered the greatest gift this era could bestow upon those with a trace of cultural idealism surviving in their hearts! When presenting the *Roger Ballen: Theater of the Absurd* exhibition at the CAFA Art Museum, a vessel for social and intellectual production; when the two different types of absurdity of the inner and outer environments of this "vessel" collide, how can the *mise-en-scène* and tension of discourse they form together forge a wonderful relationship? So, I begin imagining when the audience comes to the museum and enters the Roger Ballen exhibition hall, is it possible to bring about a new and unprecedented experience for them? Through viewing this exhibition, how will the public regard and grasp the absurd? How will they contemplate and imagine the absurd? How will they view the absurdity of others? How will they rethink their personal reality? Who is curating? And for whom are they curating? In what sort of context are we curating? It was precisely this series of questions which formed the starting point of our unceasing imagining, contemplating, and planning of the *Roger Ballen: Theater of the Absurd* exhibition.

August 6, 2016
Chaoyang, Beijing
Trans. Jillian Schultz

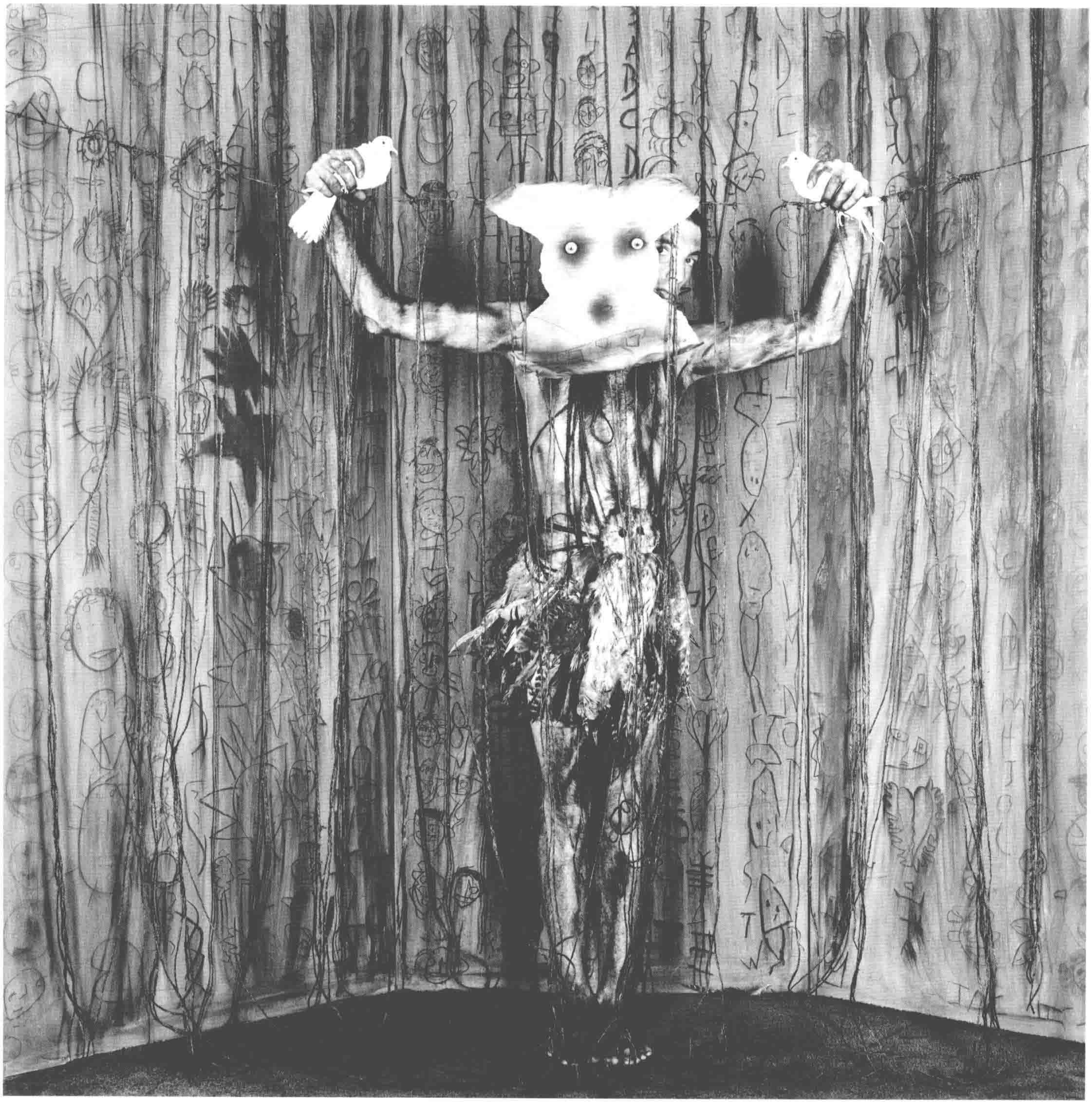
图版

Plates

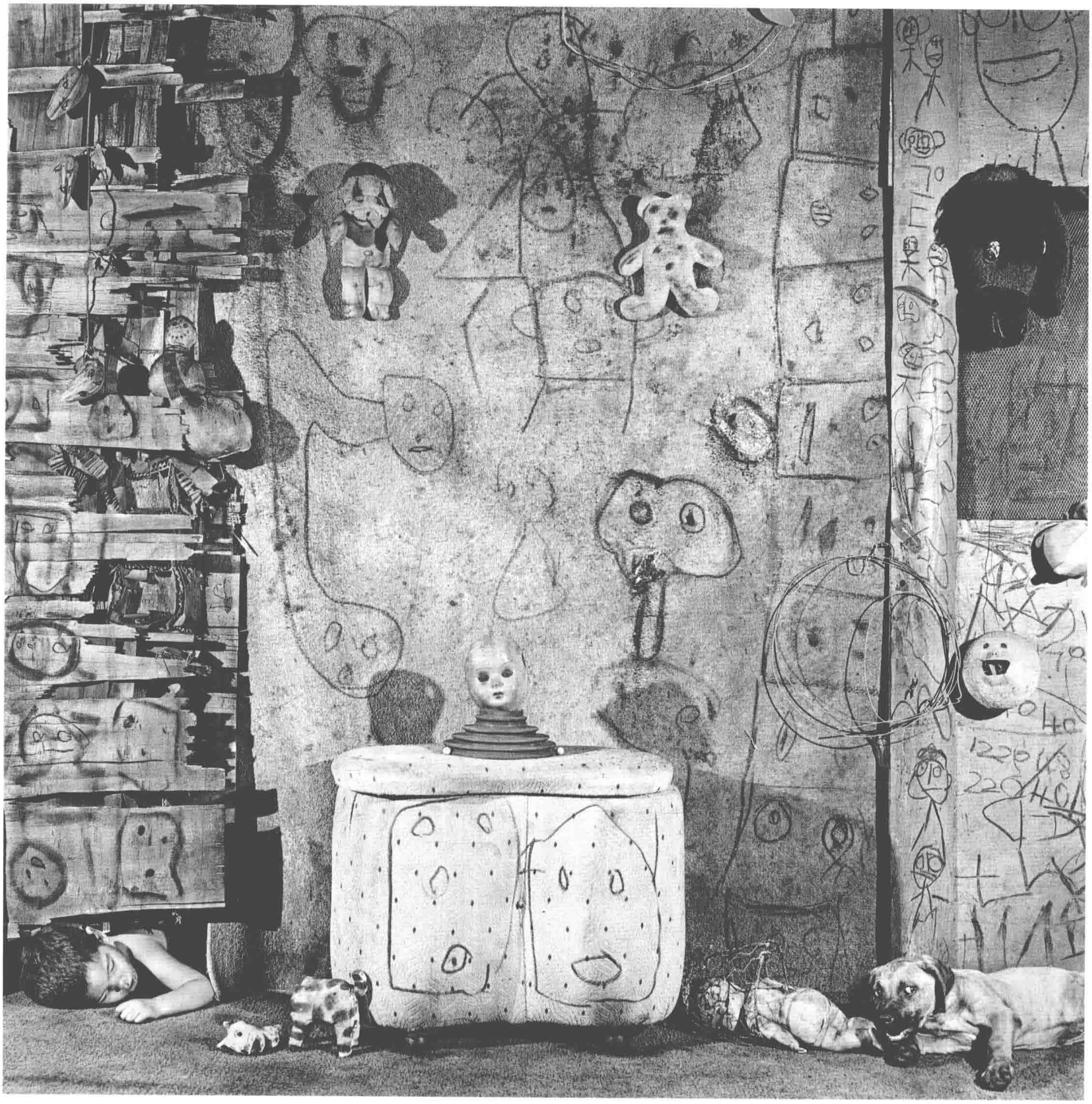
争 执 Altercation, 2012



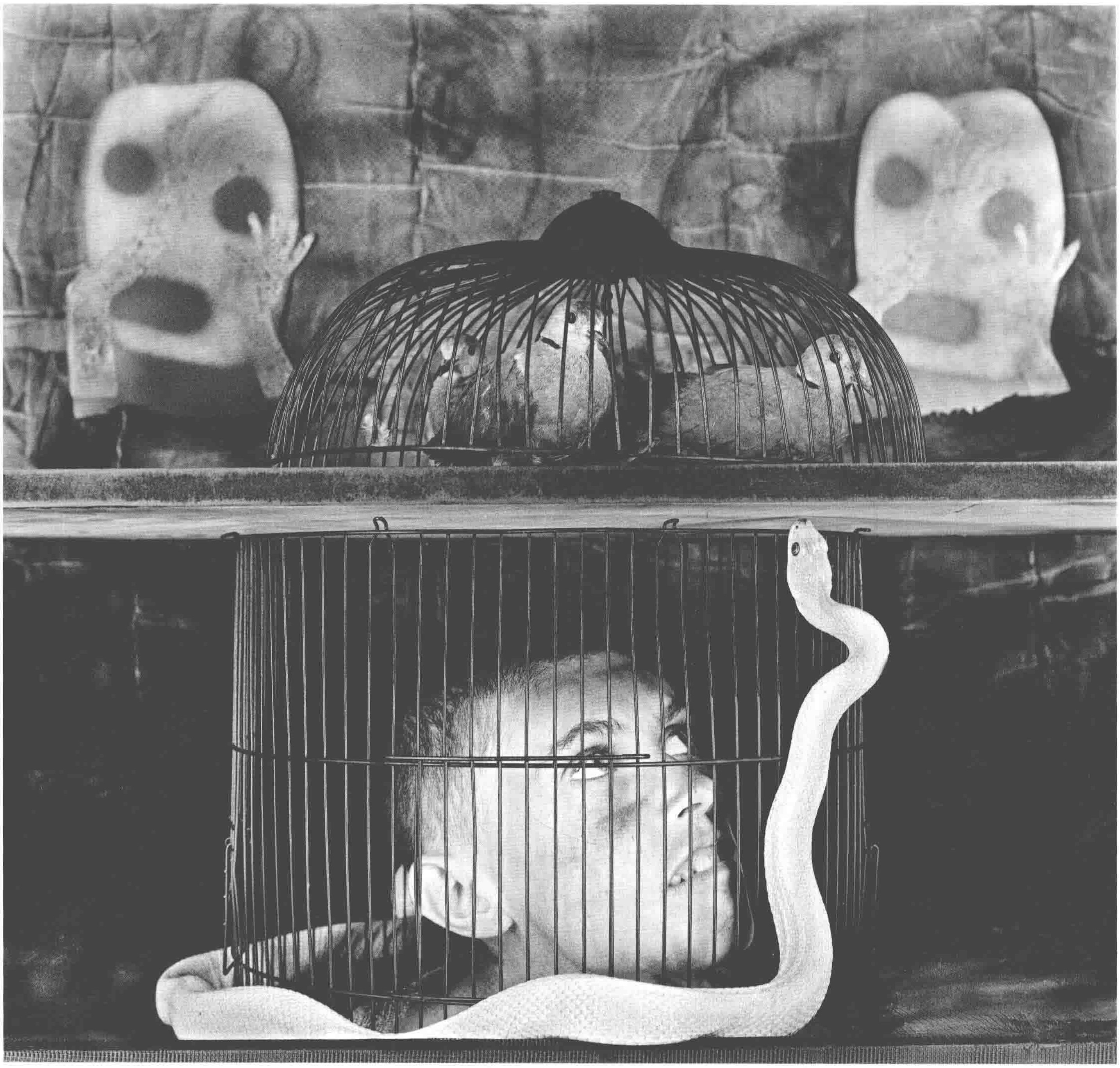
内心的另一面 Alter Ego, 2010



寄宿公寓 Boarding House, 2008

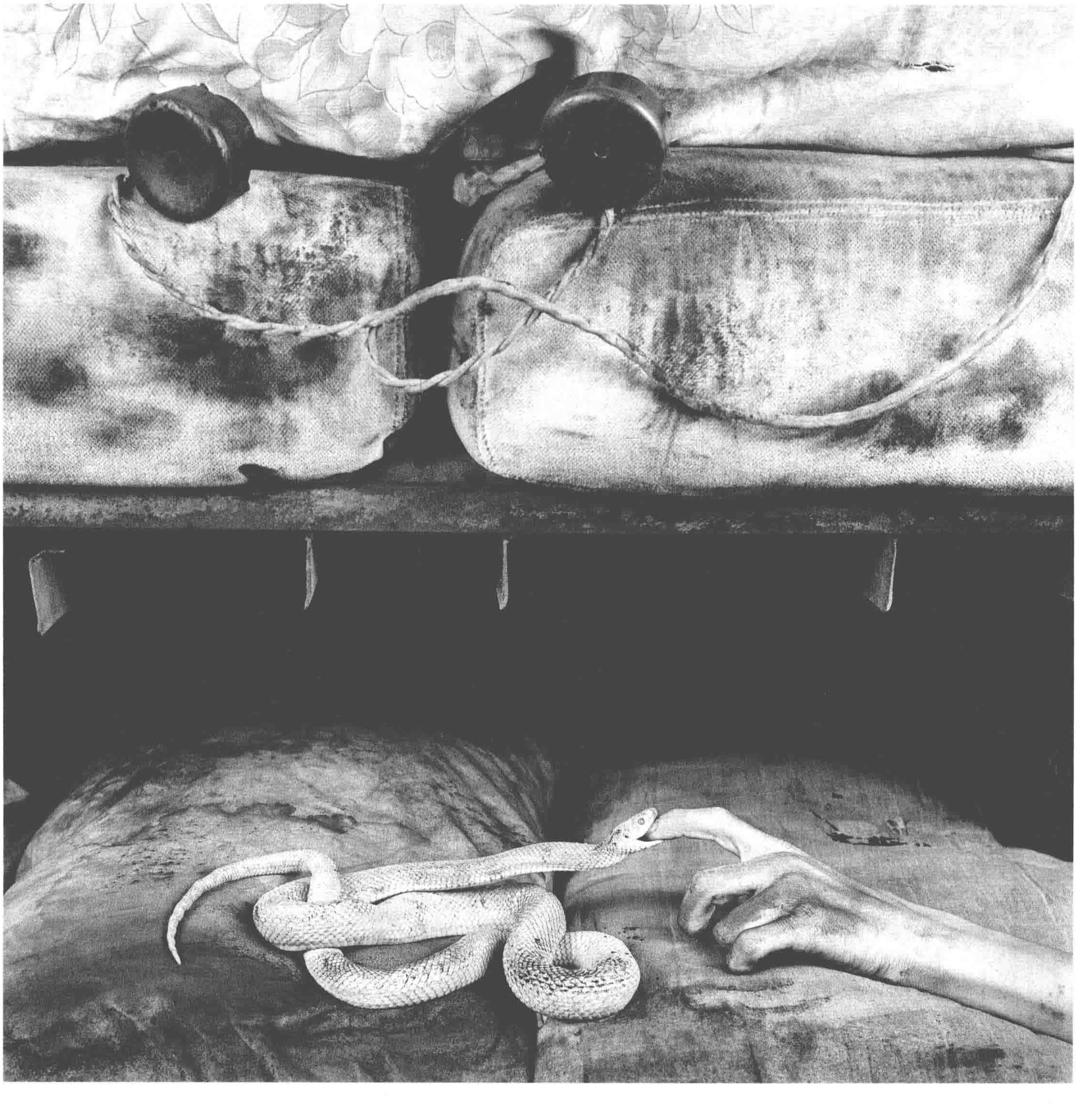


咬伤 Bitten, 2004

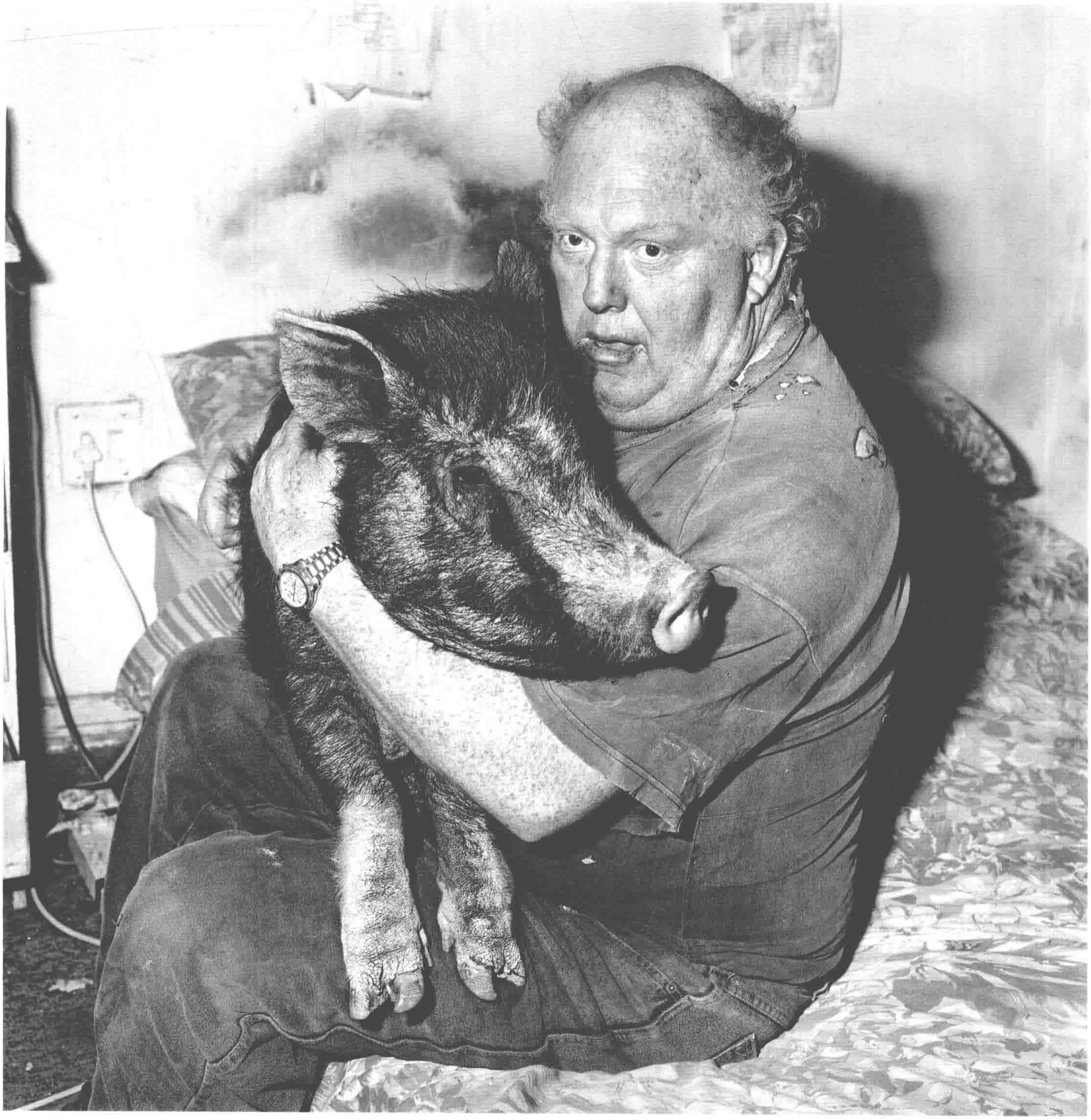


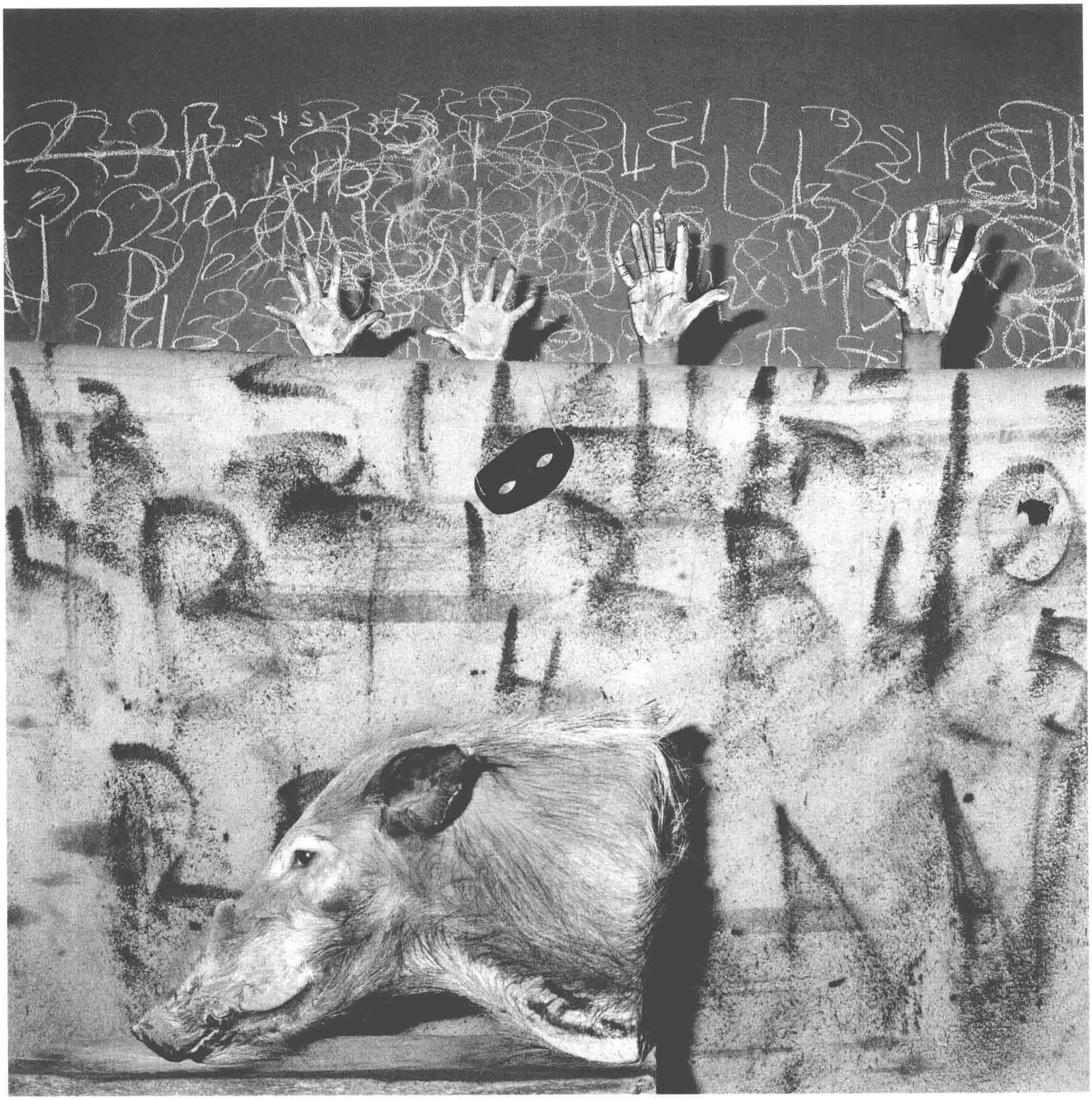
囚禁 Caged, 2011

咬 Bite, 2007



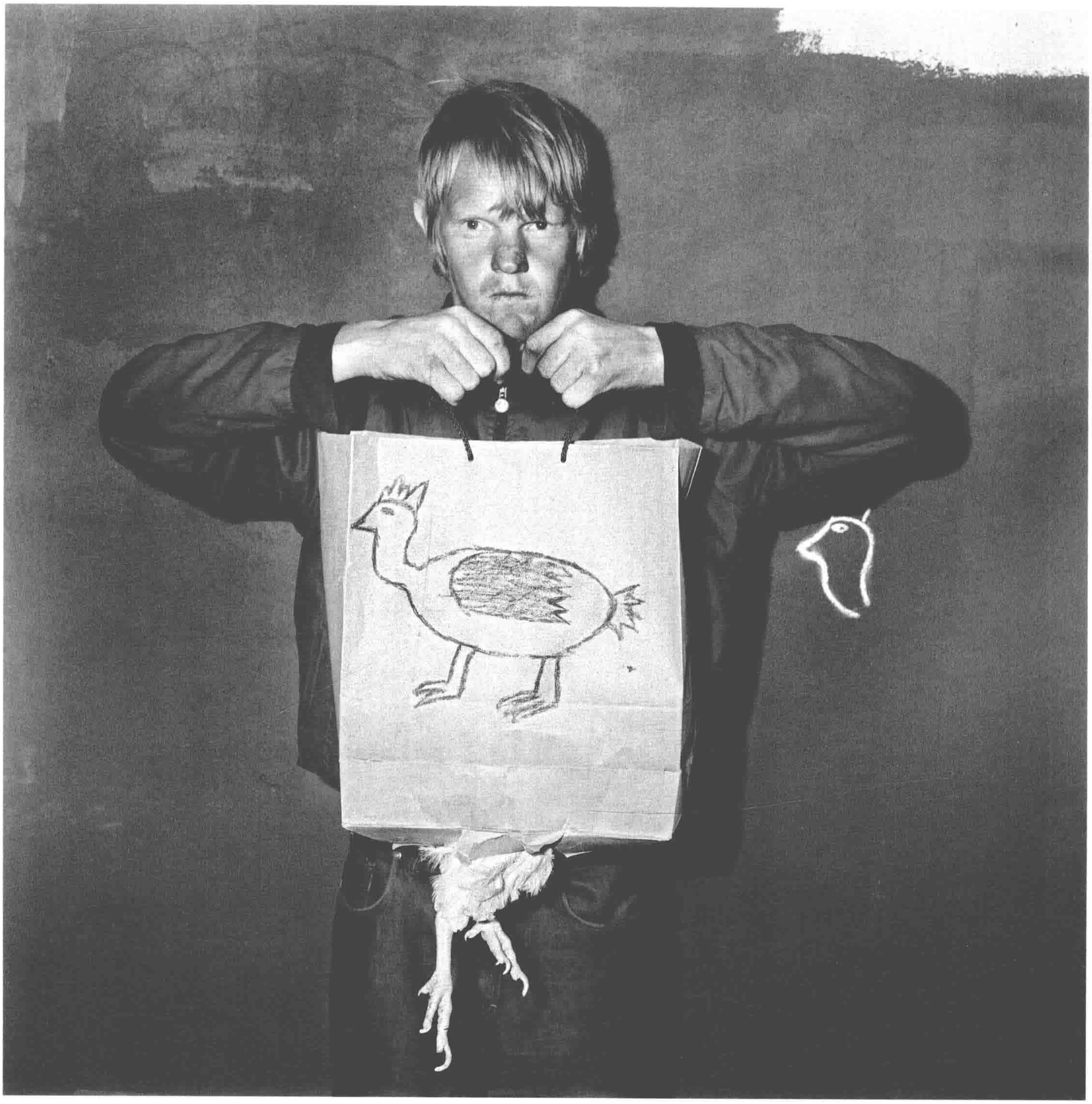
布莱恩和宠物猪 Brian with Pet Pig, 1998



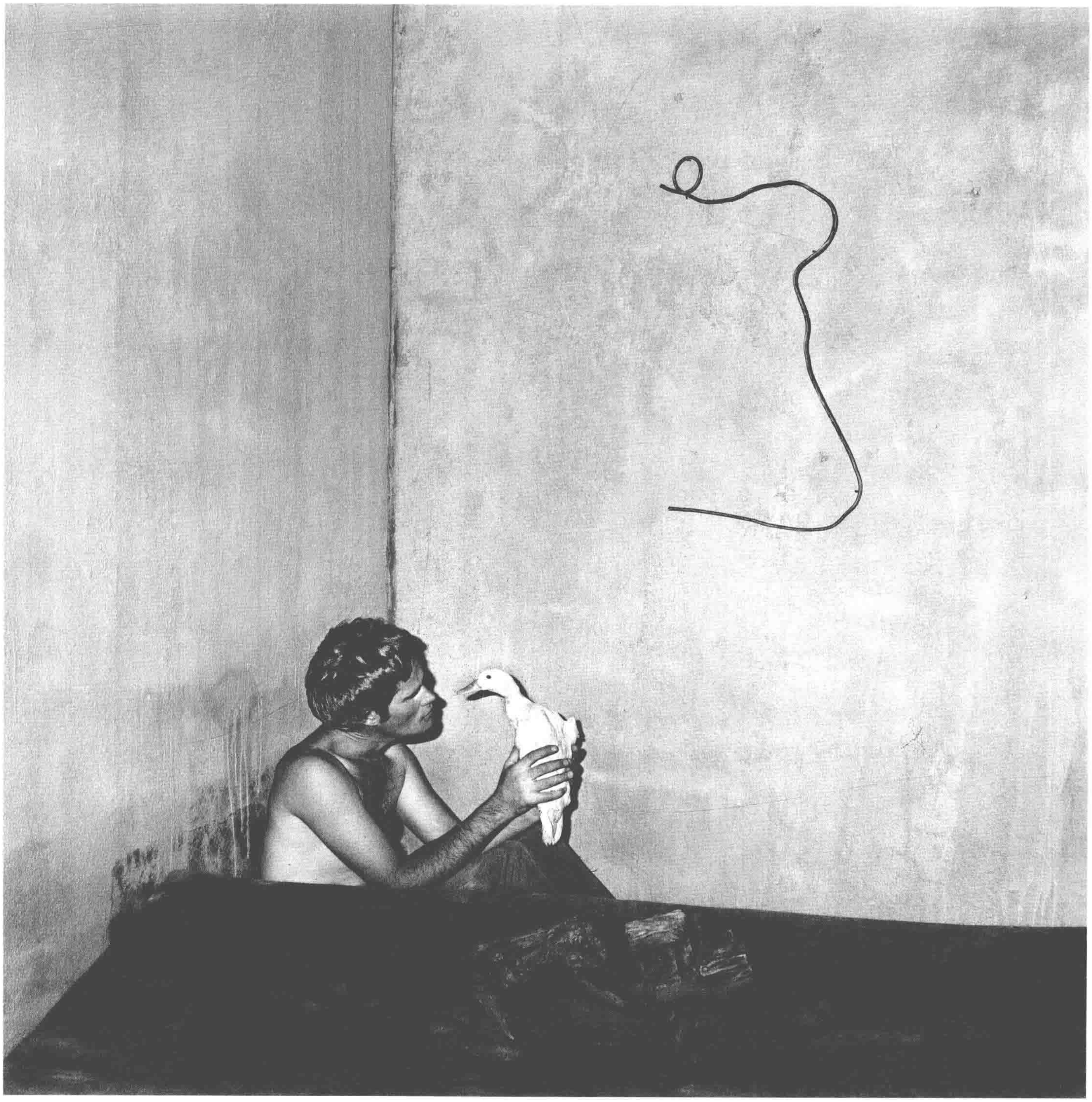


庆祝 Celebration, 2007

破的袋子 Broken Bag, 2003

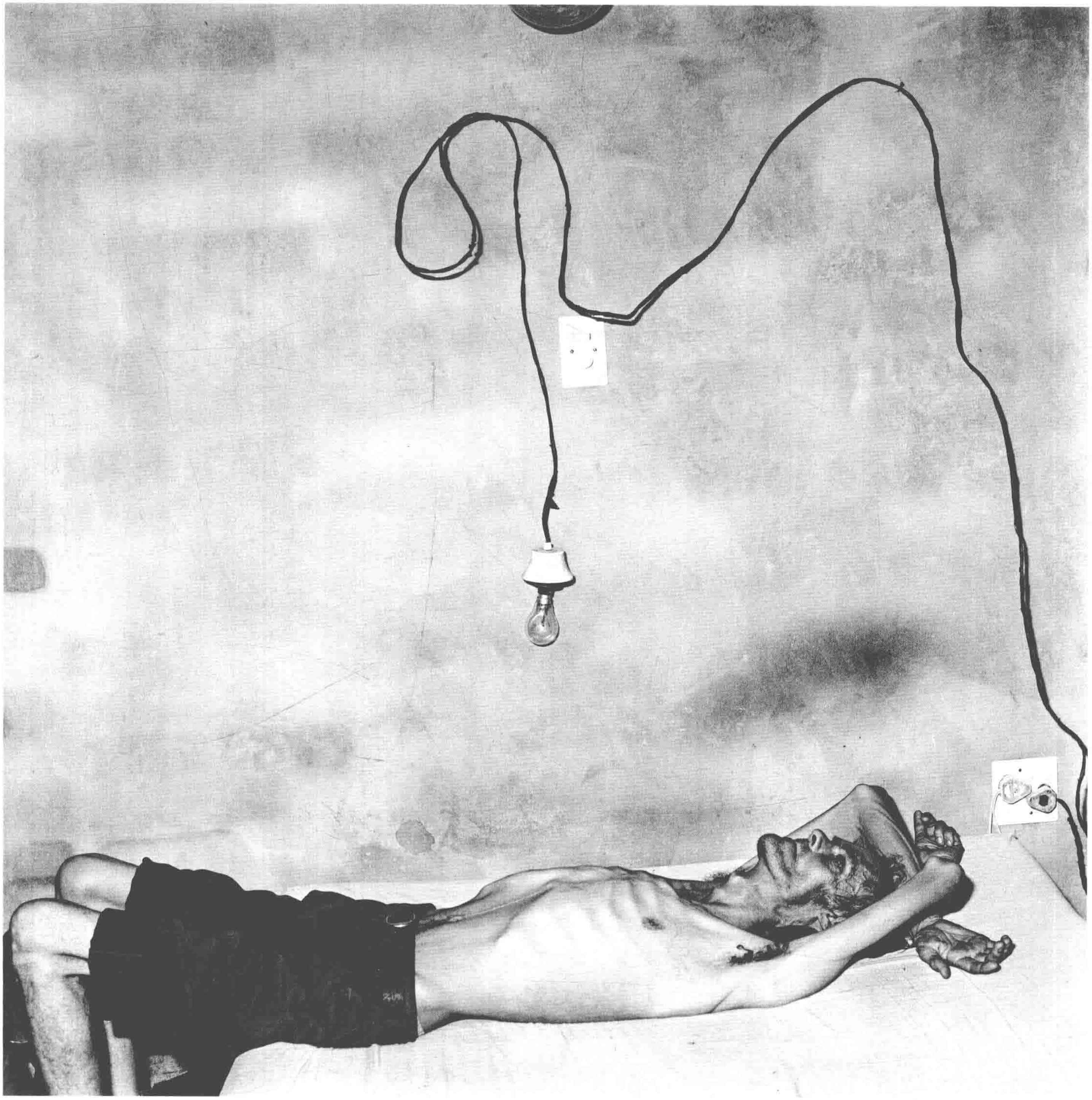


注视 Contemplation, 2004

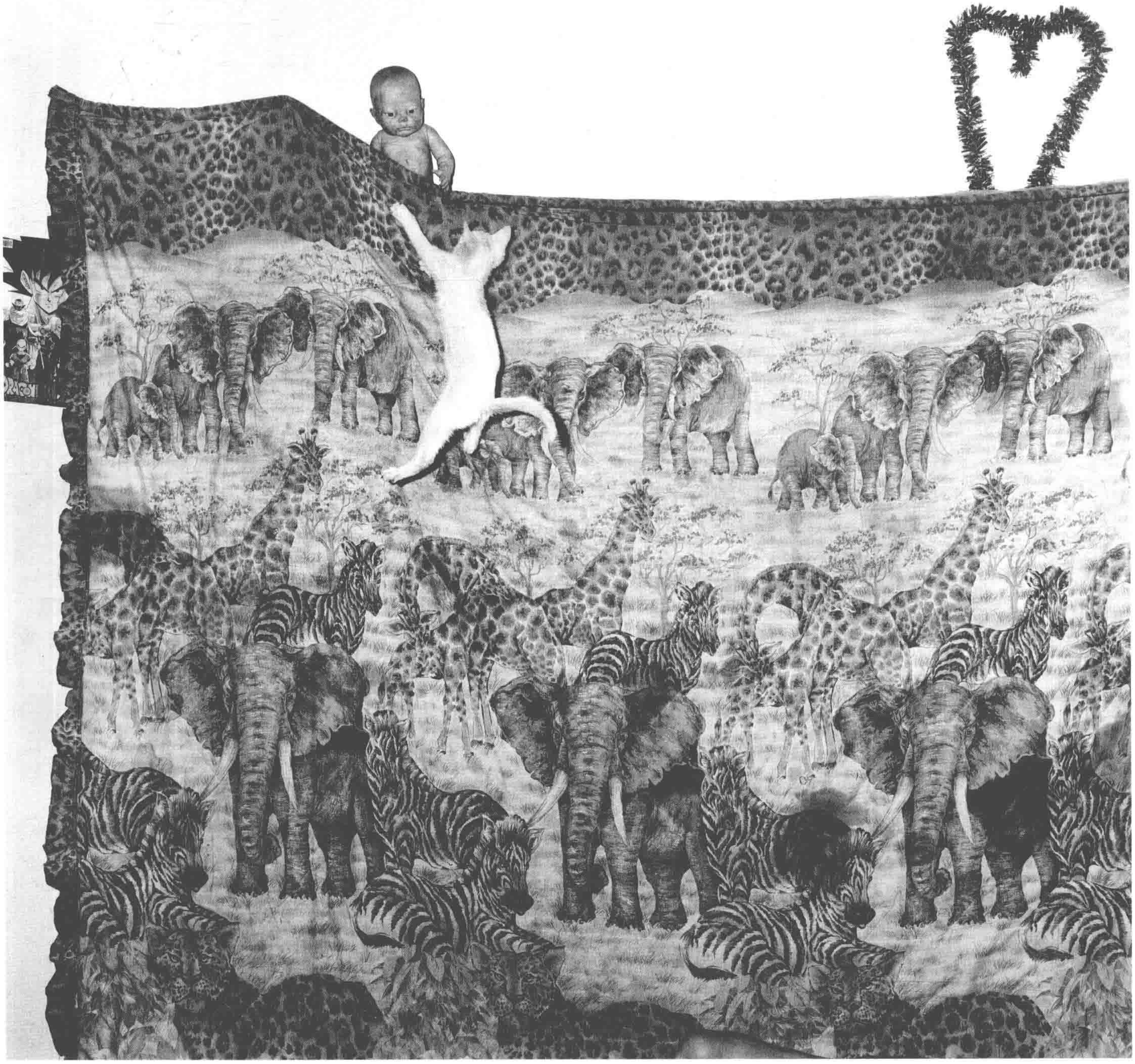


蜷缩 Curled Up, 1998

沮丧 Dejected, 1999

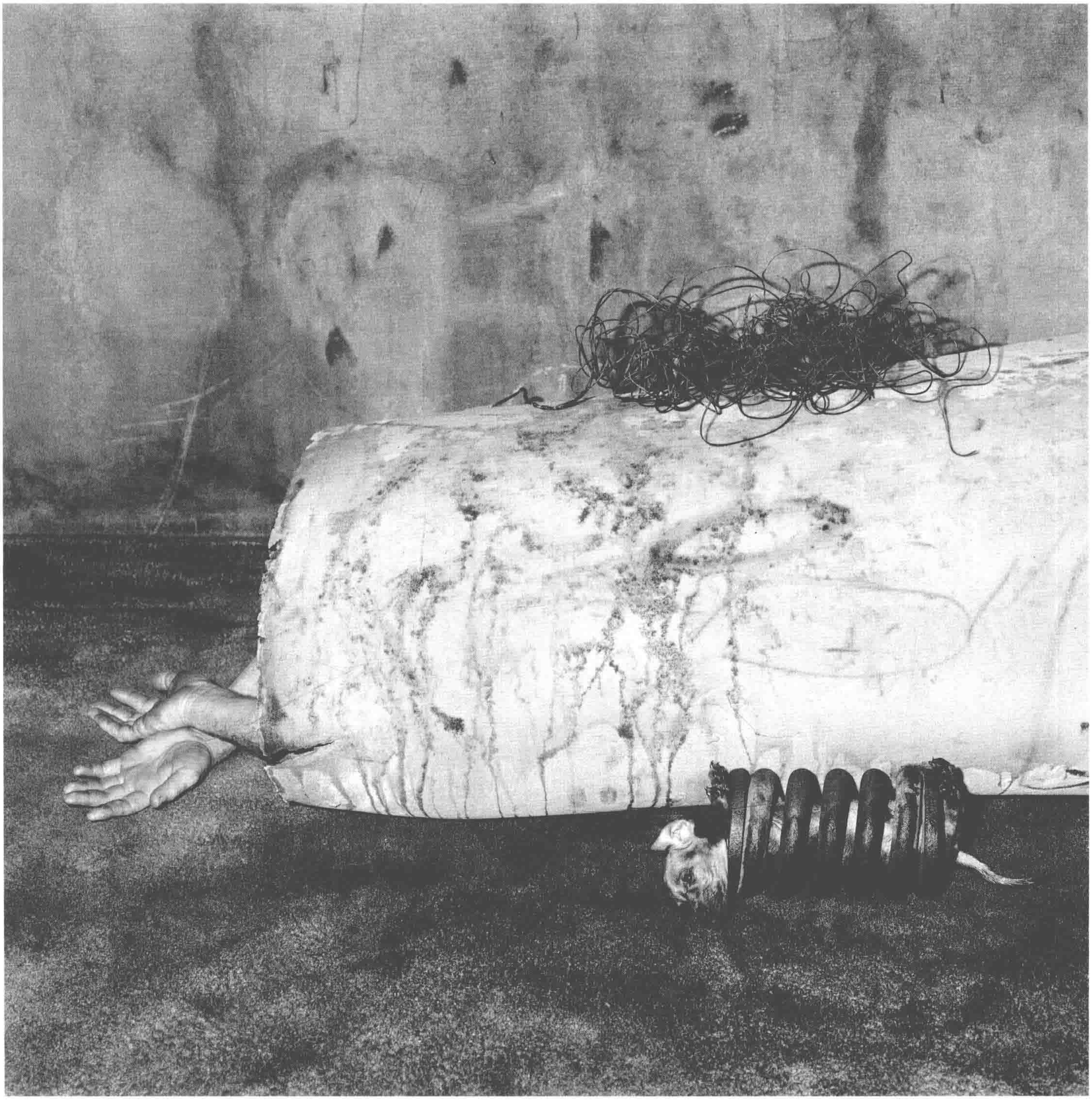


炫 耀 Show Off, 2000

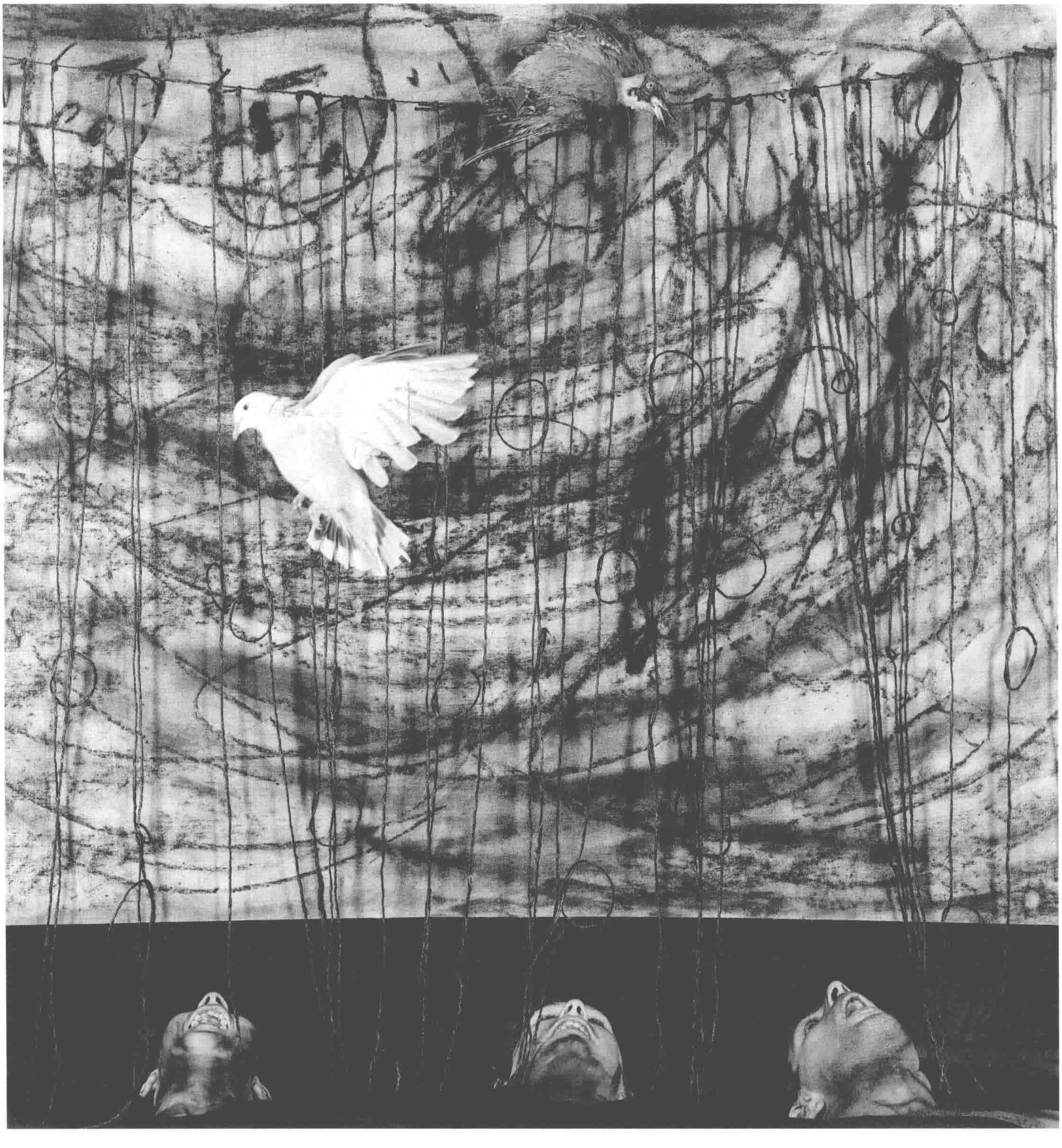


执着的 Clinging, 2005

拘 押 Apprehended, 2005

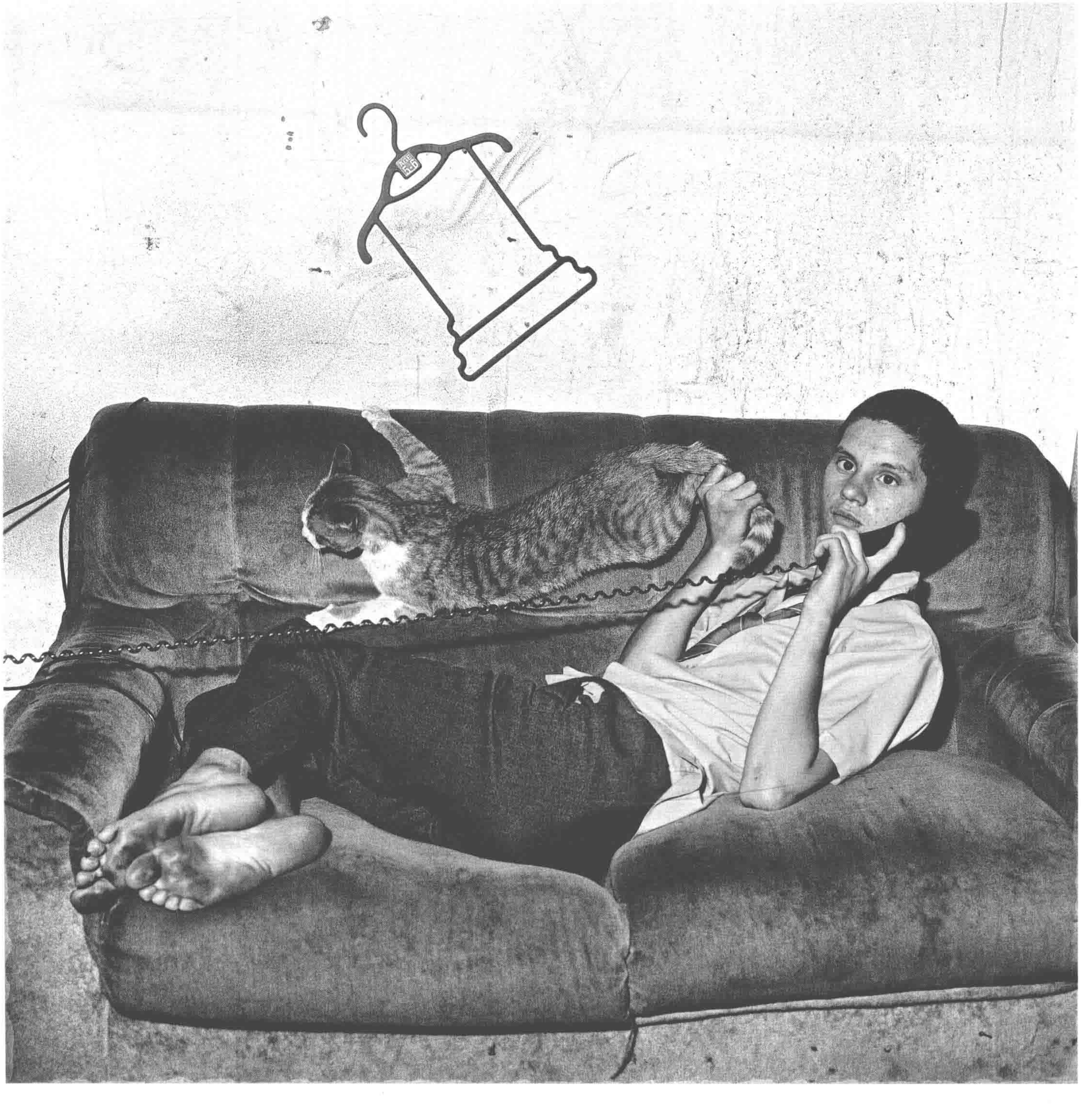


目瞪口呆 Gaping, 2010

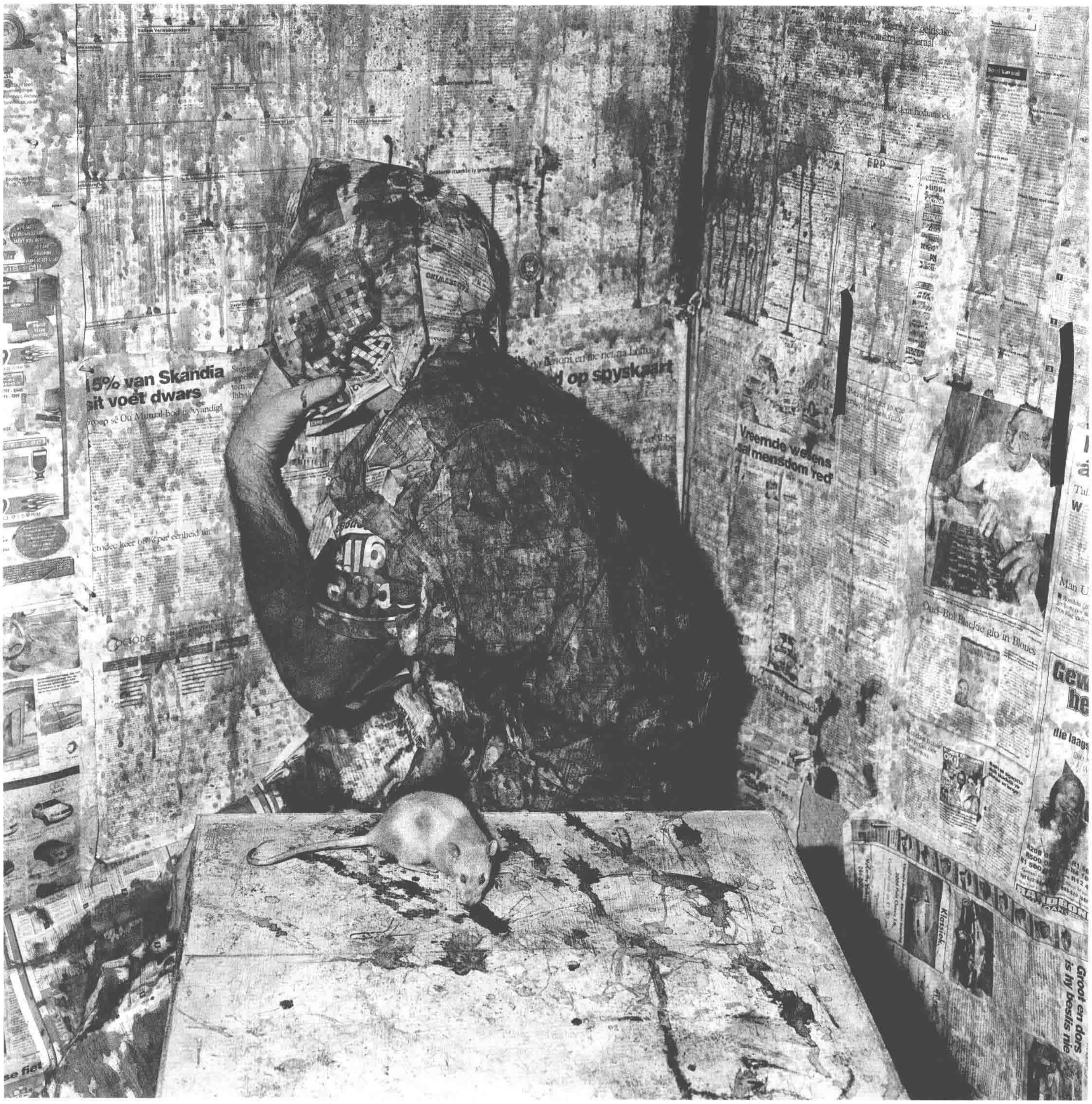


悼 词 Eulogy, 2004

尤金正在打电话 Eugene on the Phone, 2000


AGE
5-6

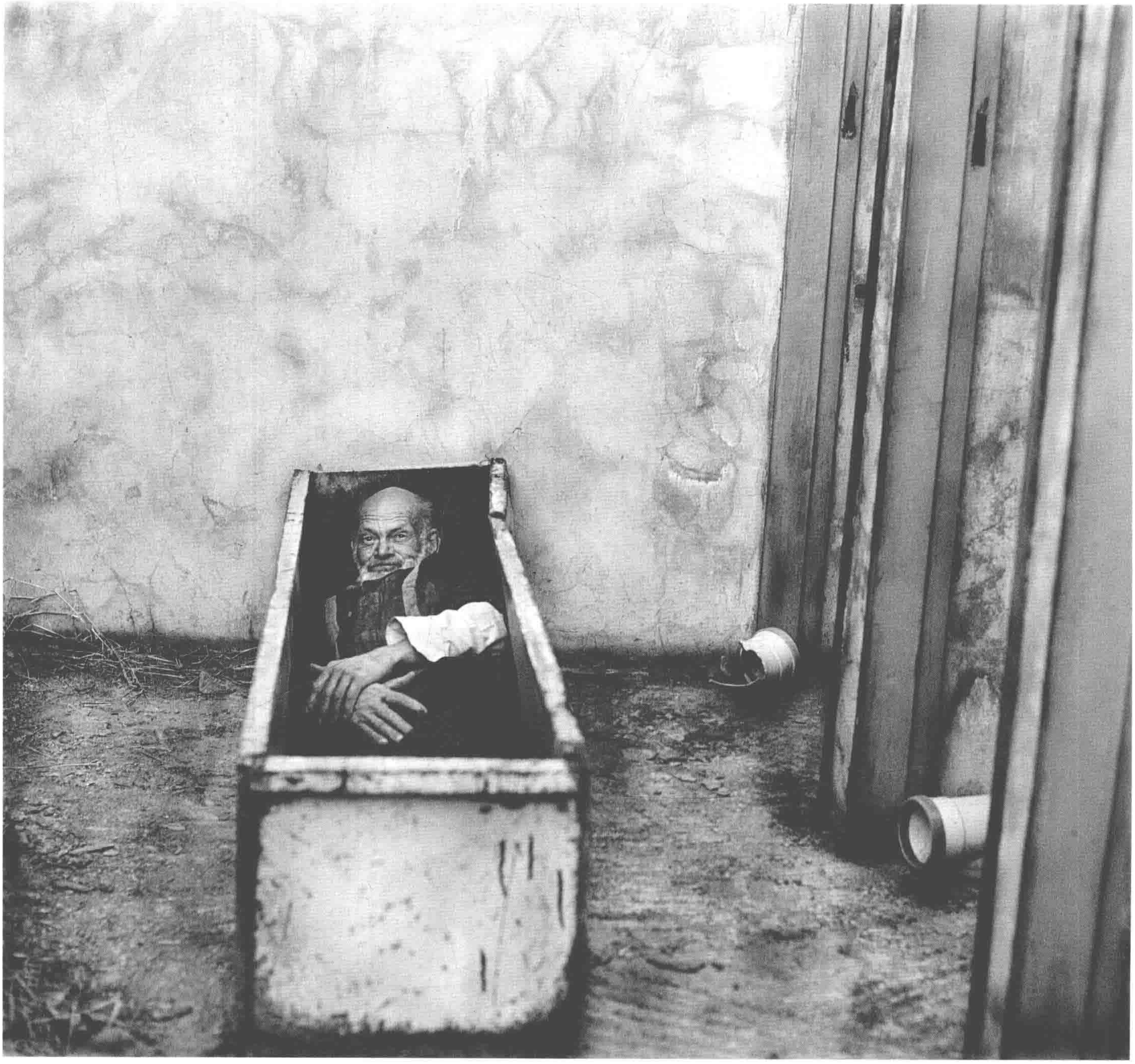
放弃 Retreat, 2005


5% van Skandia sit voet dwars
op spyskaart
Vreemde wesens sal mensdom ved'
Oud-Bul Blackie glo in Bloues
Groot en dors is hy beslis nie

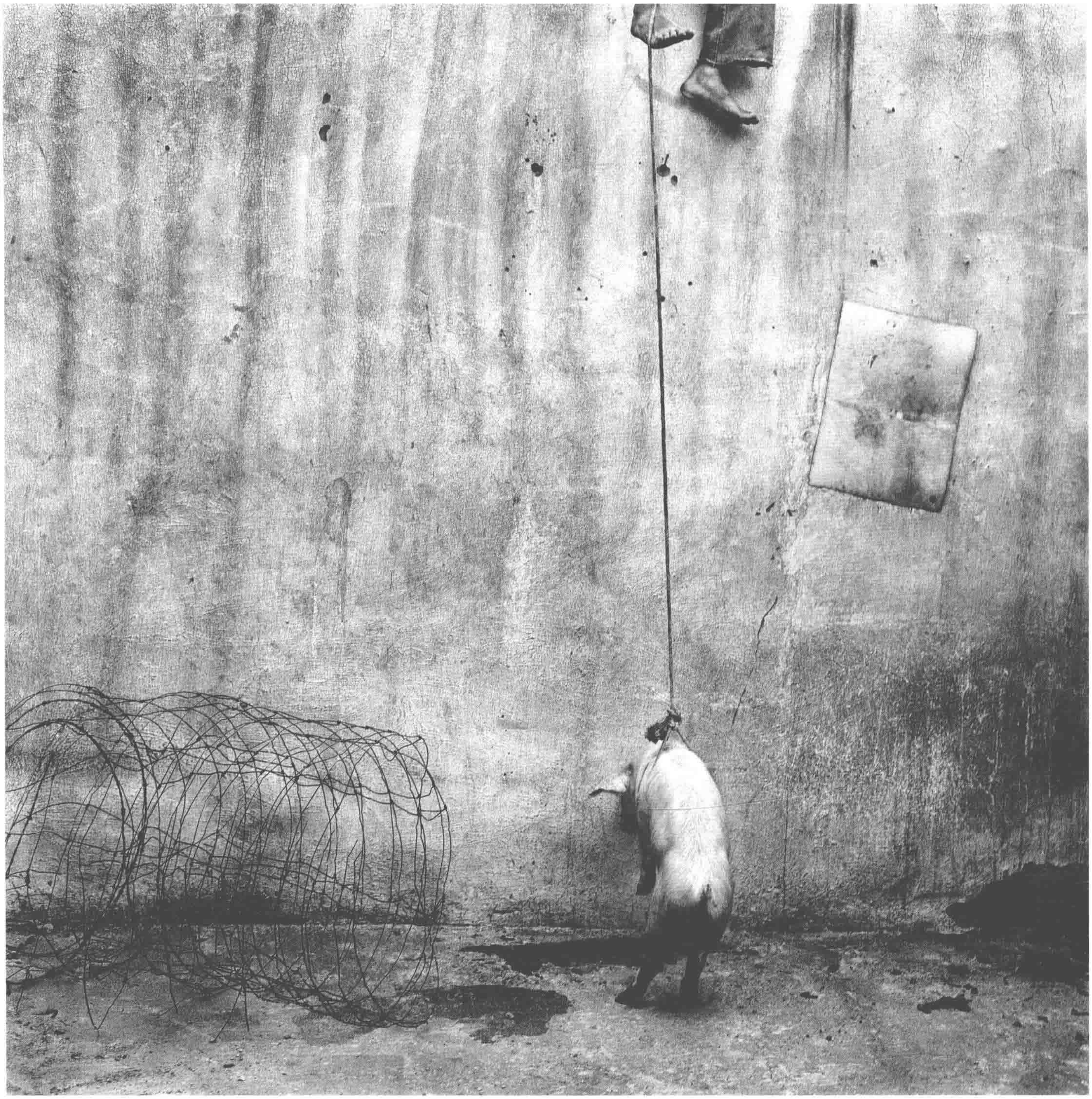
筋疲力尽 Exhaustion, 2006

模仿 Mimicry, 2005

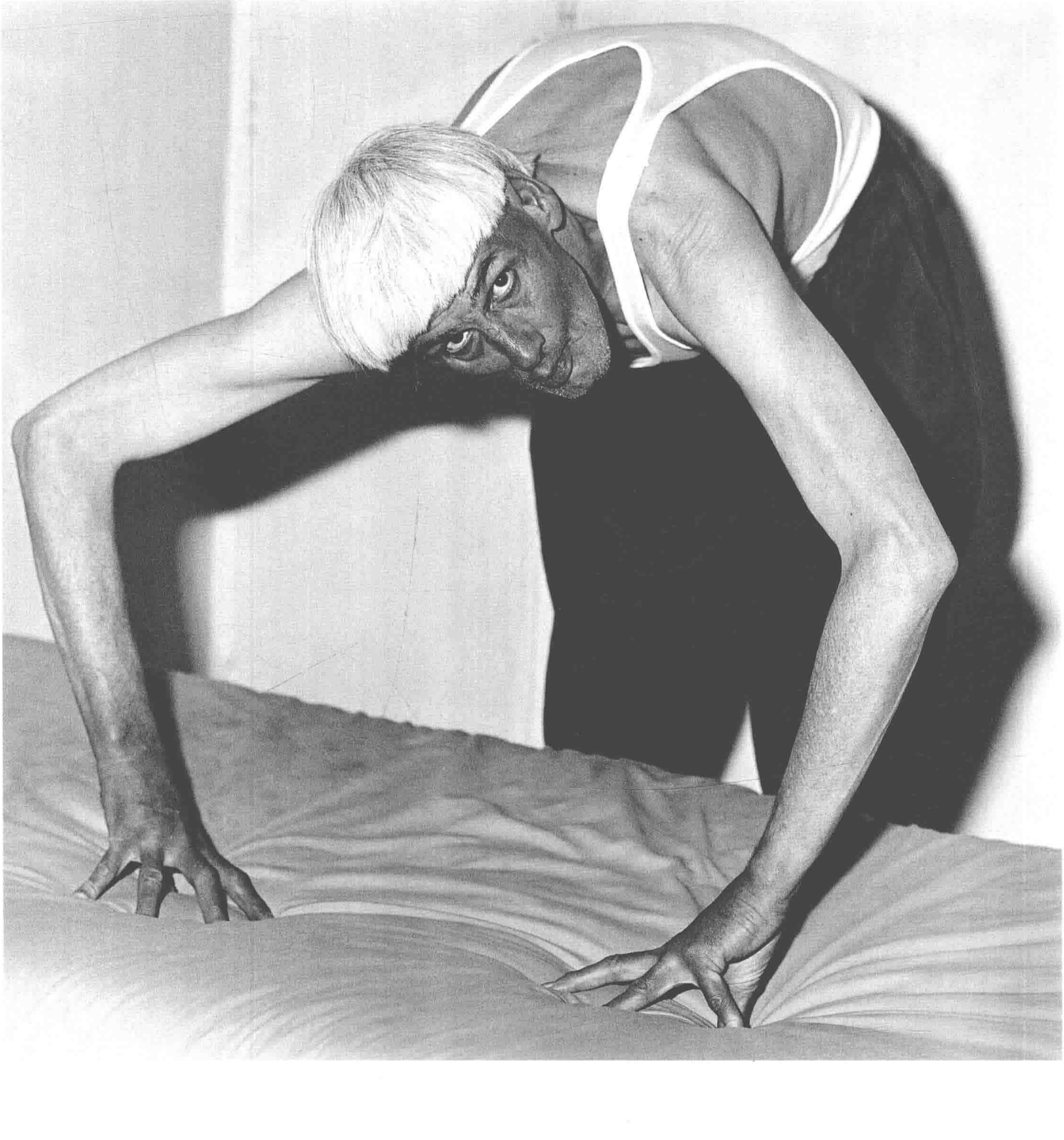
棺材 Casket, 2000



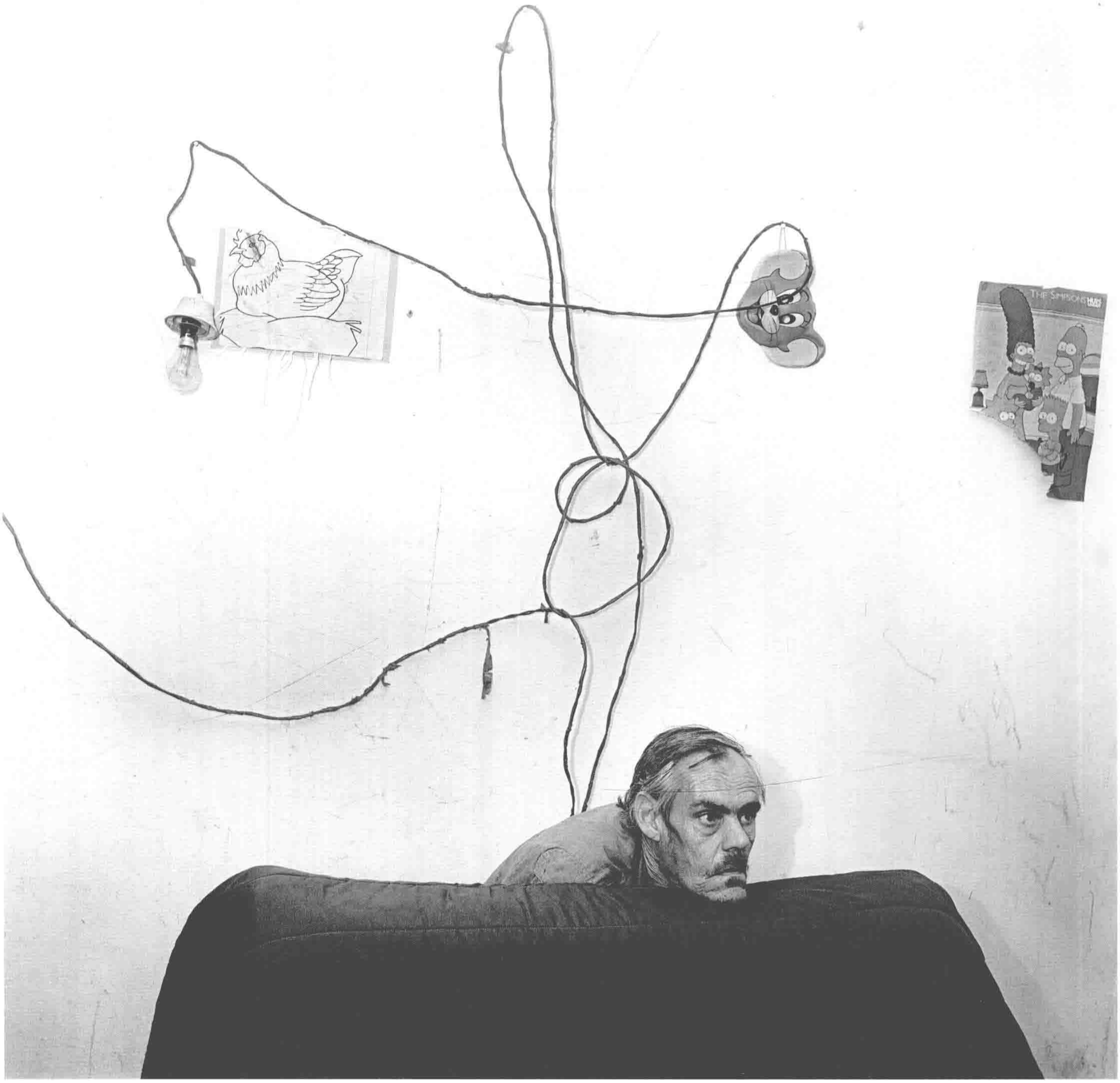
悬挂猪 Hanging Pig, 2001



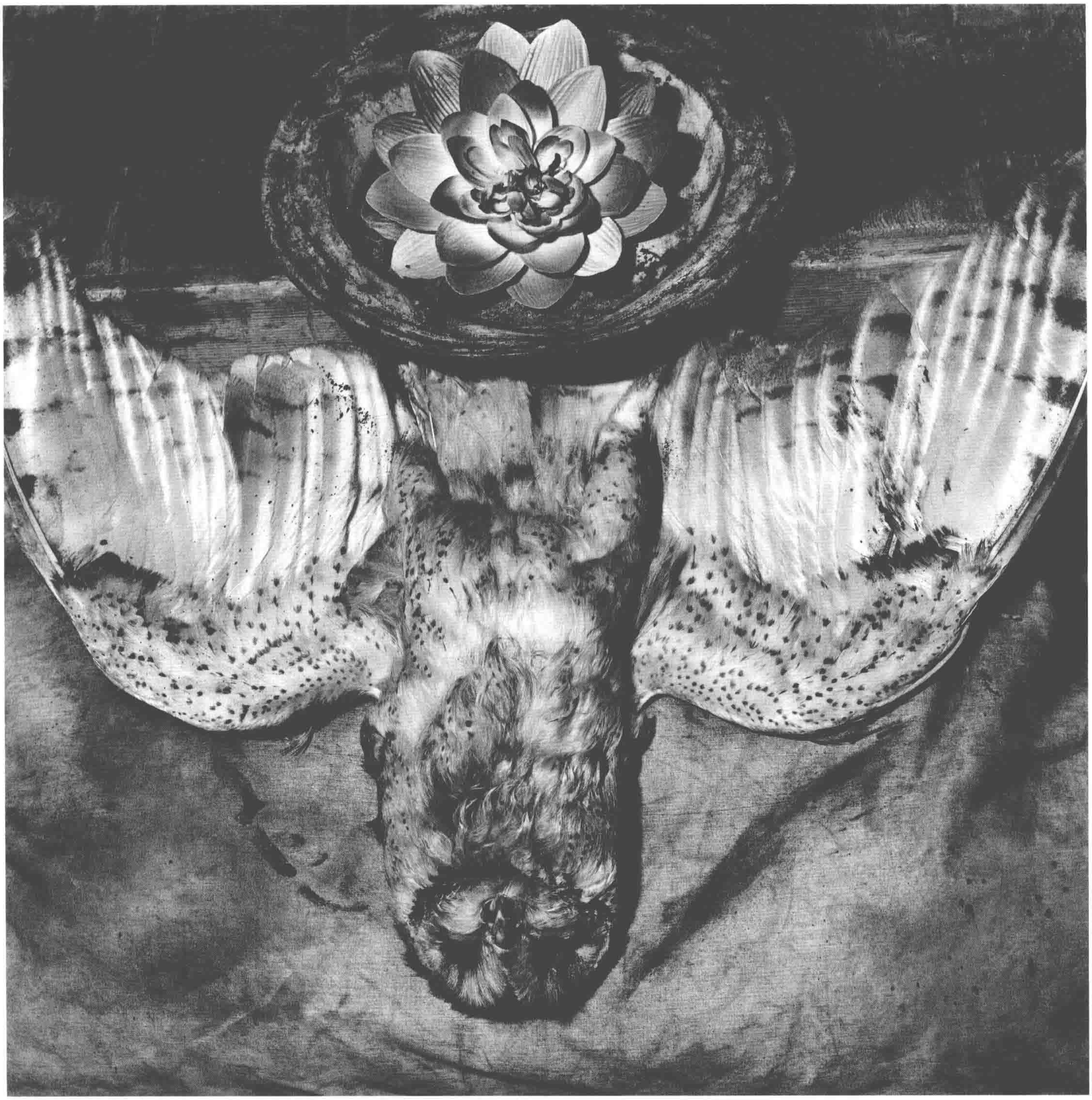
弯腰的男人 Man Bending Over, 1998



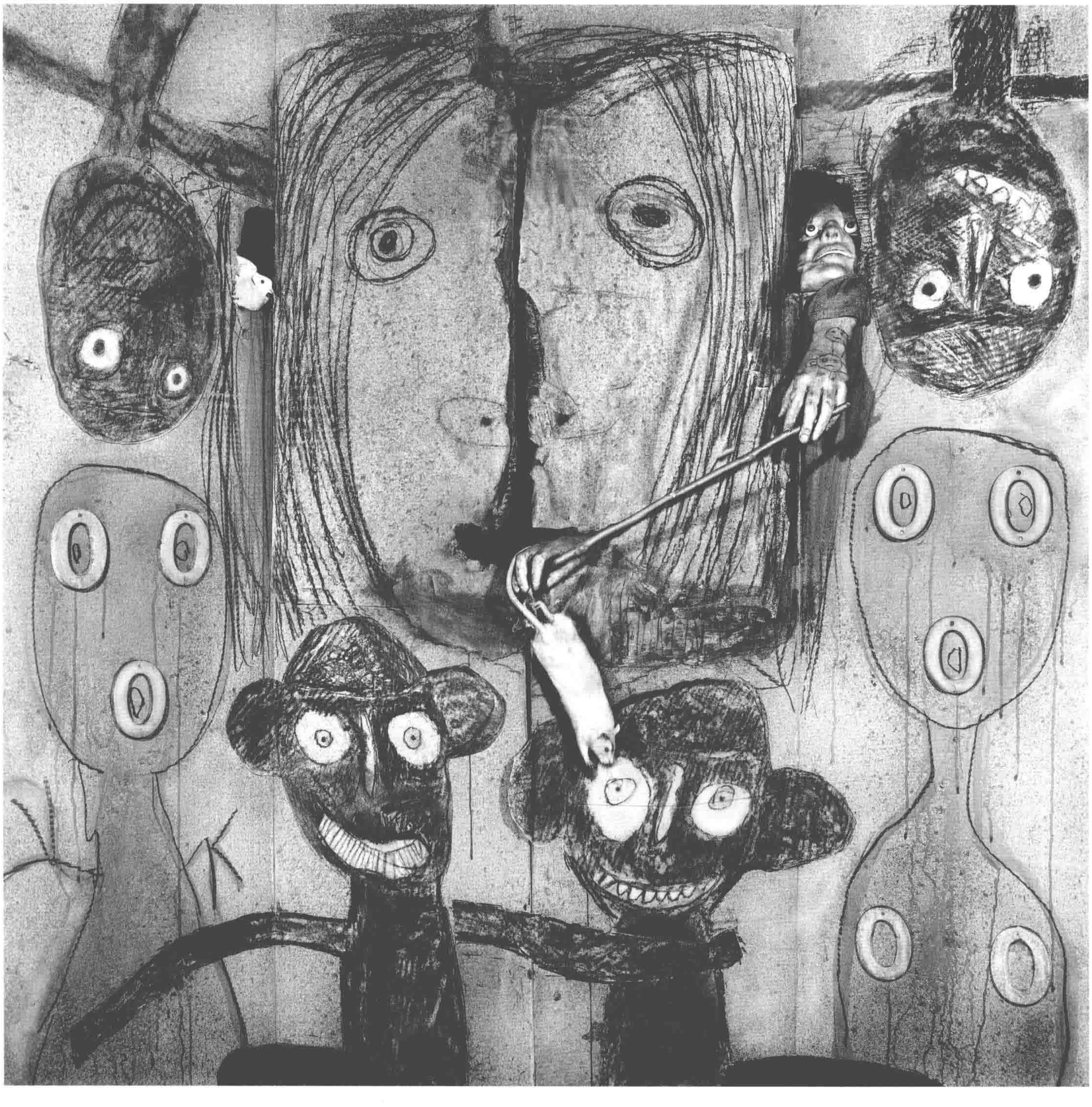
电线下的头 Head Below, 1999


THE SIMPSONS

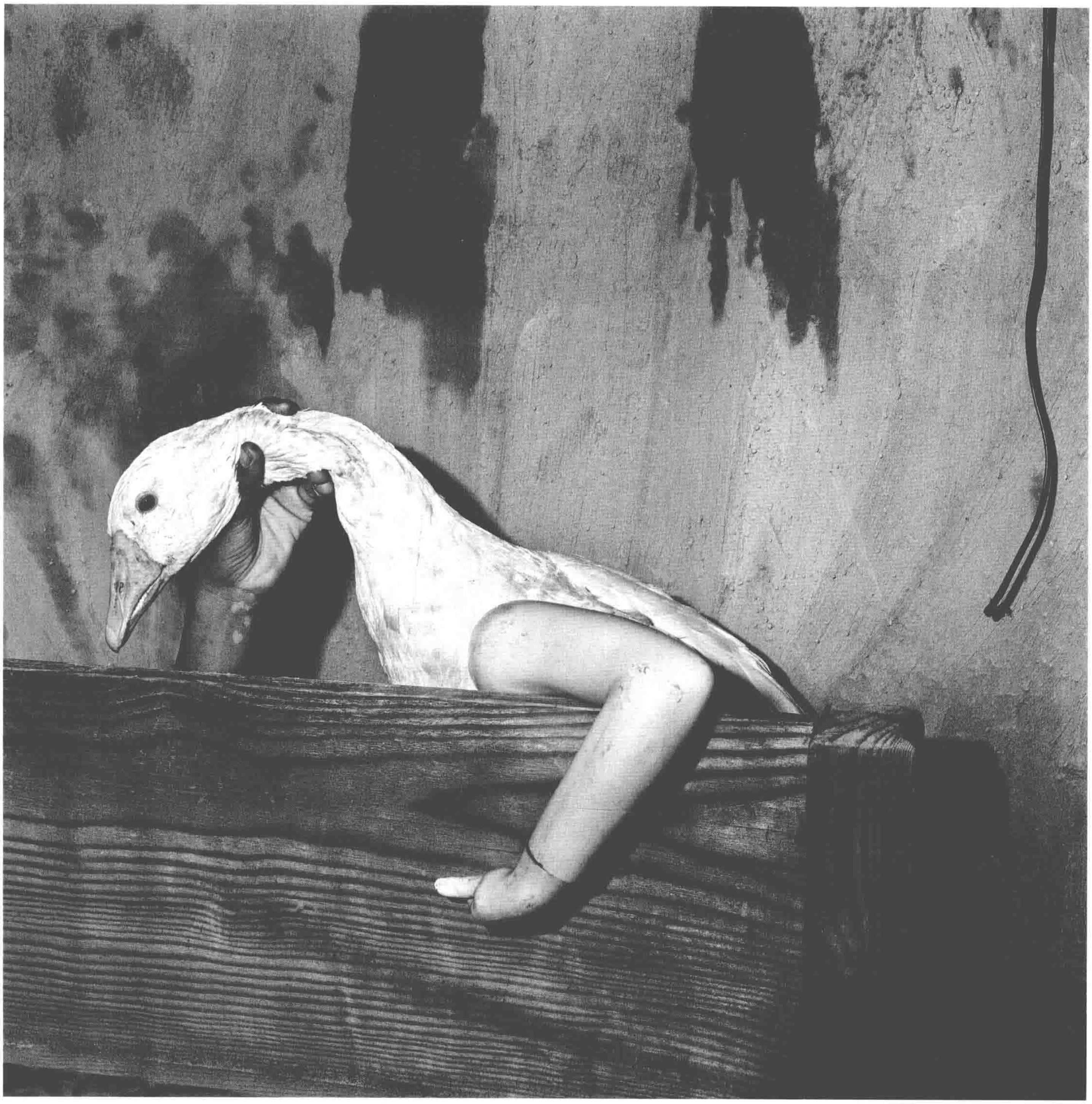
追悼物 Memorial, 2007



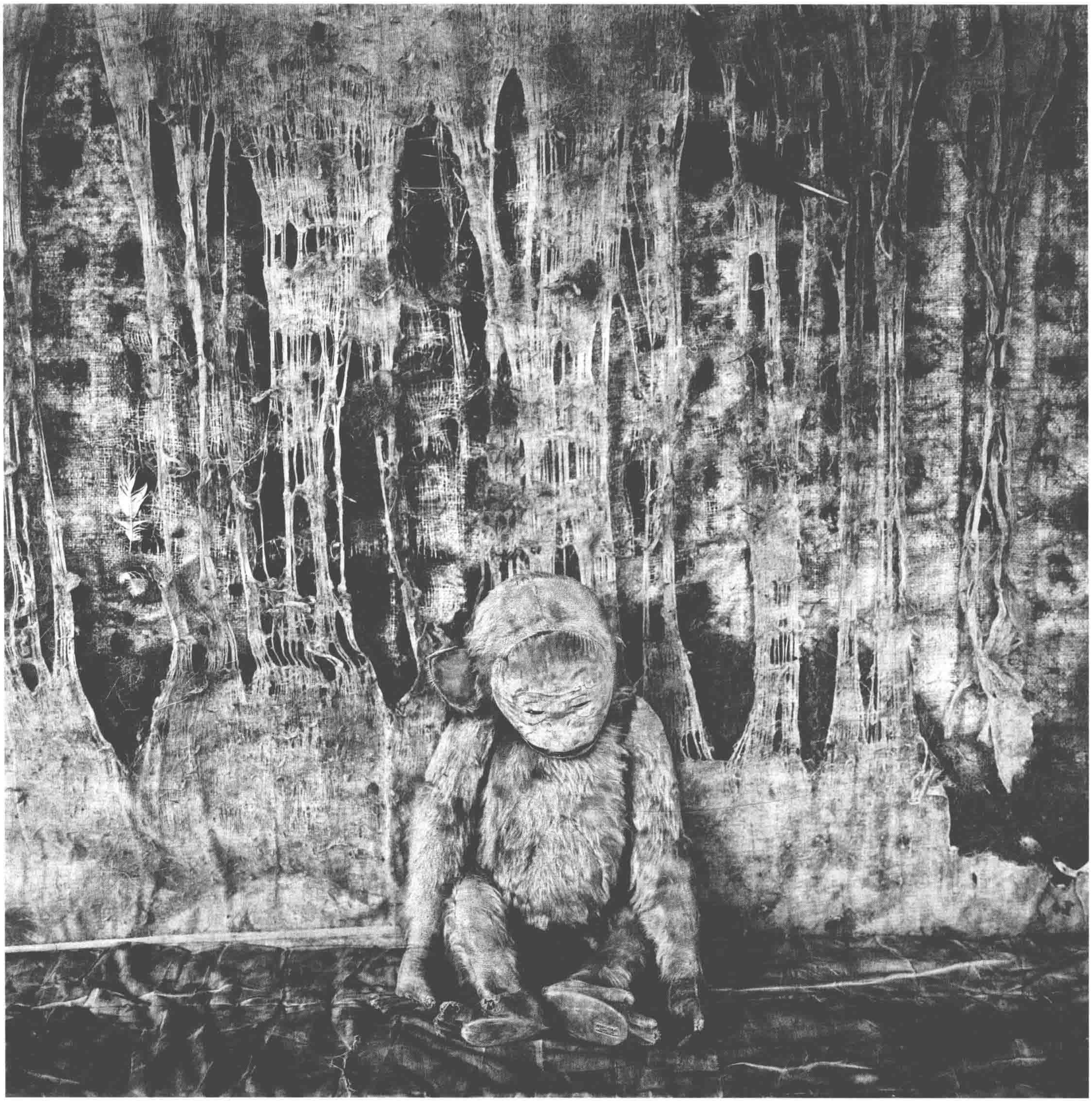
跳 Jump, 2009



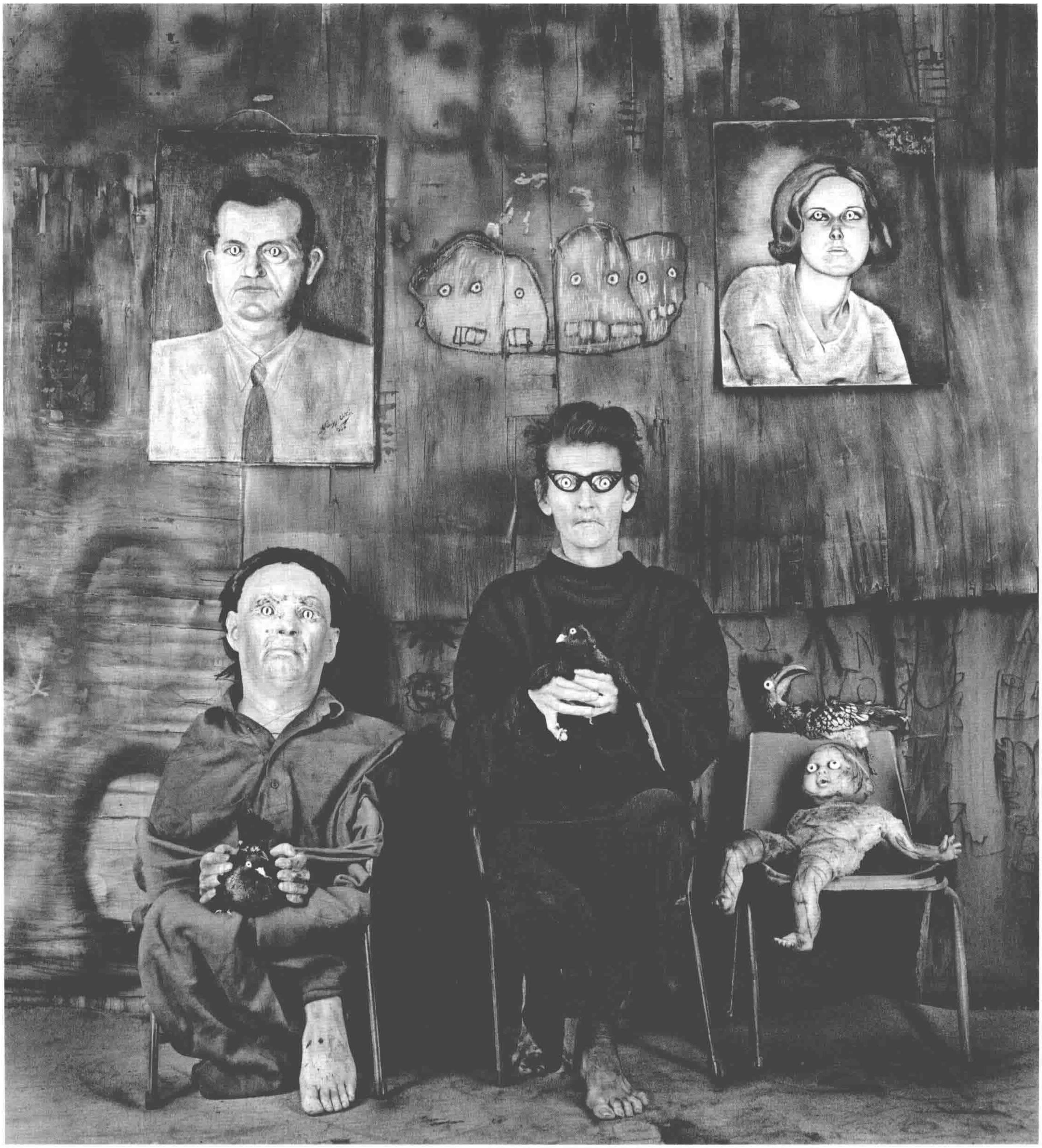
一只手臂的鹅 One Arm Goose, 2004



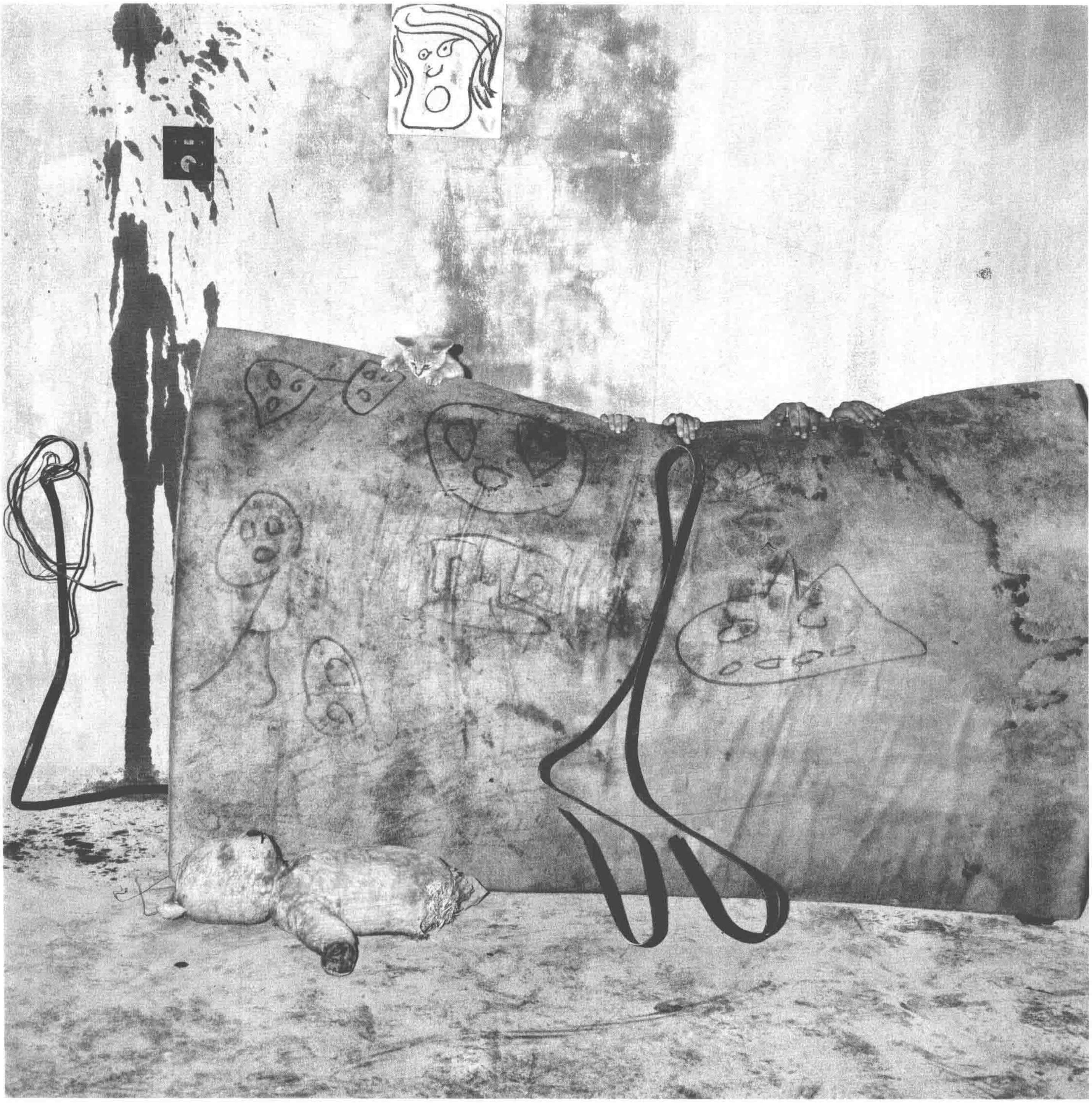
悲 怆 Pathos, 2005



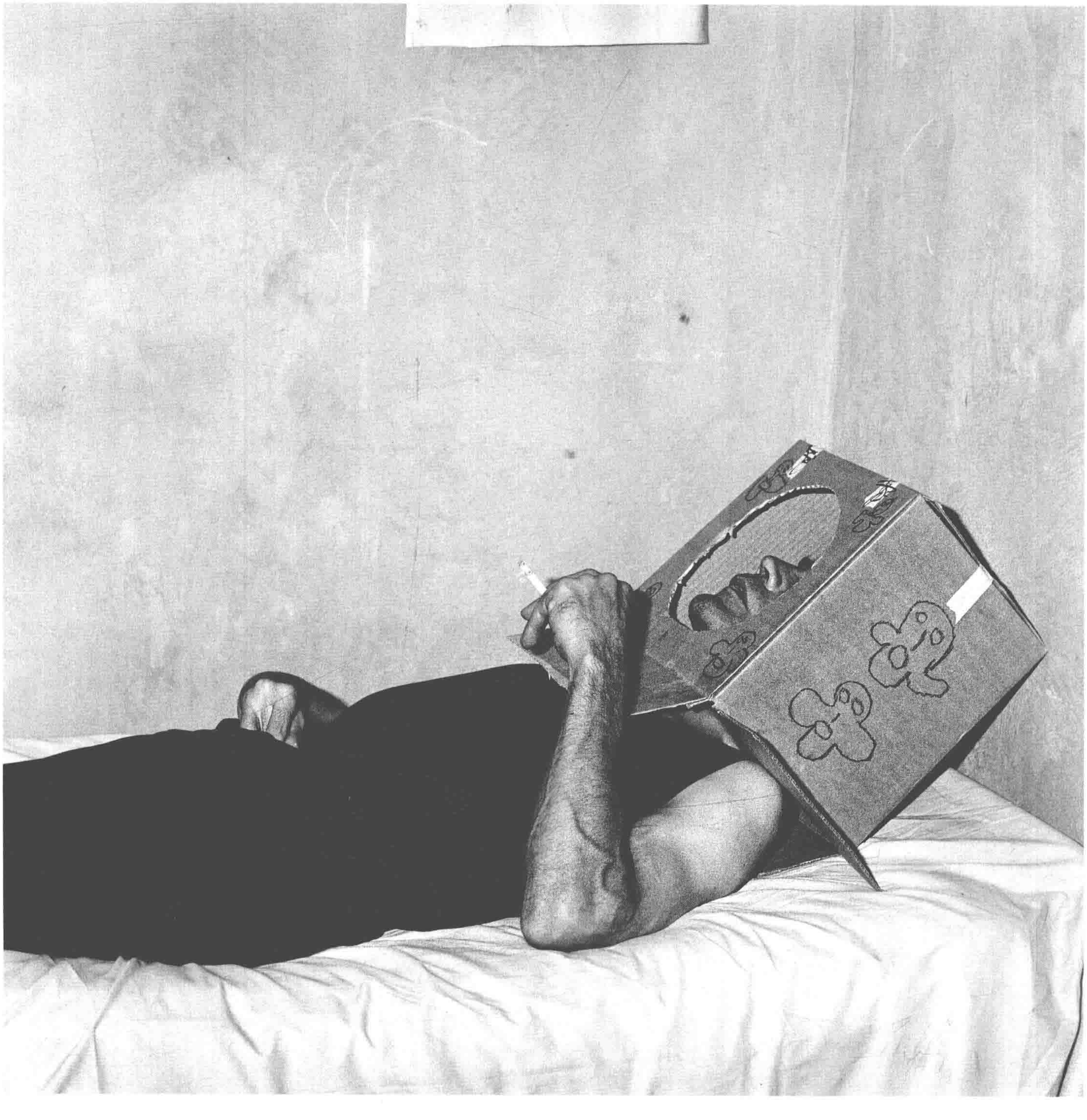
眼球之所 Place of the Eyeballs, 2012



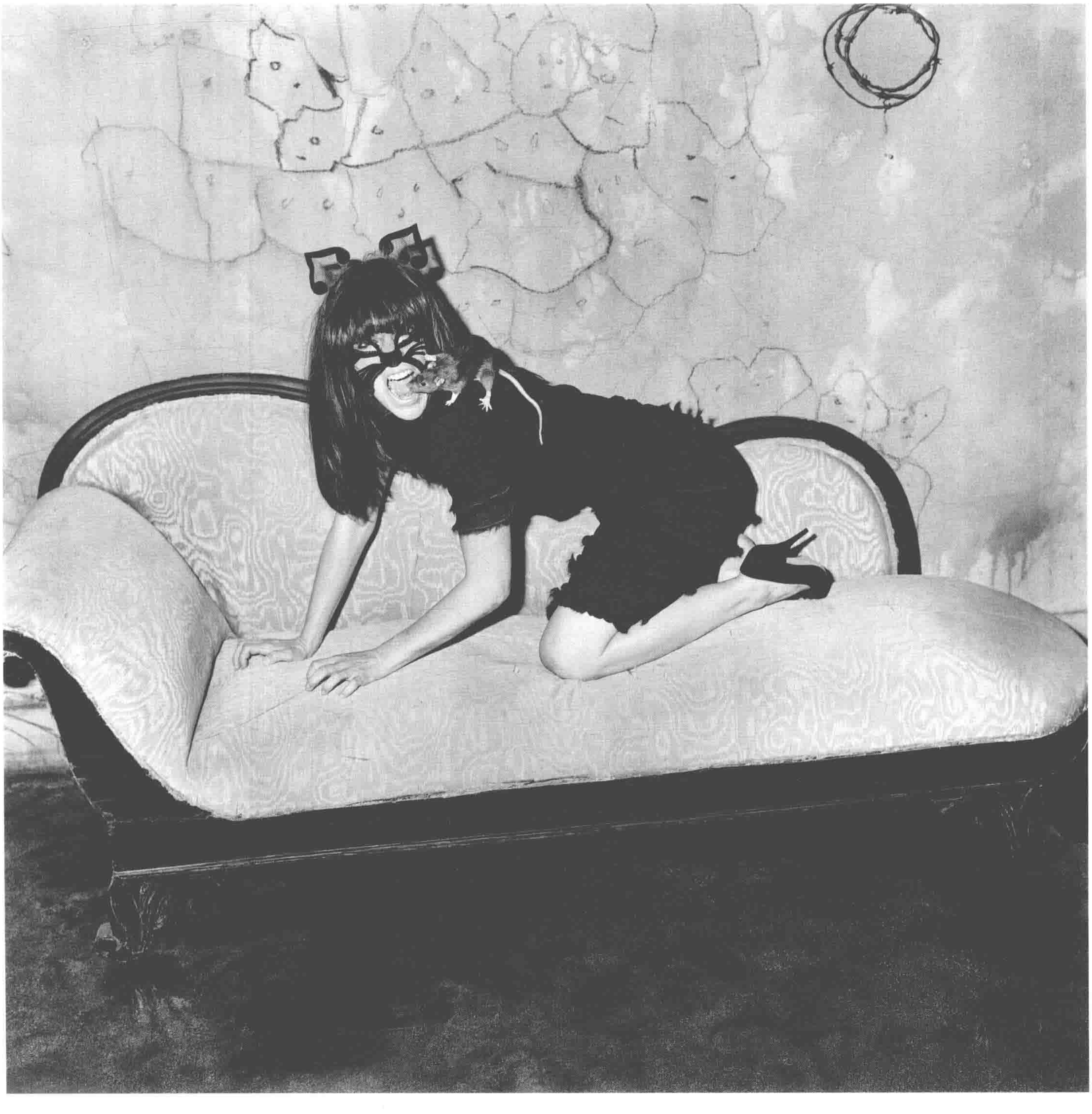
抛弃 Rejection, 2003



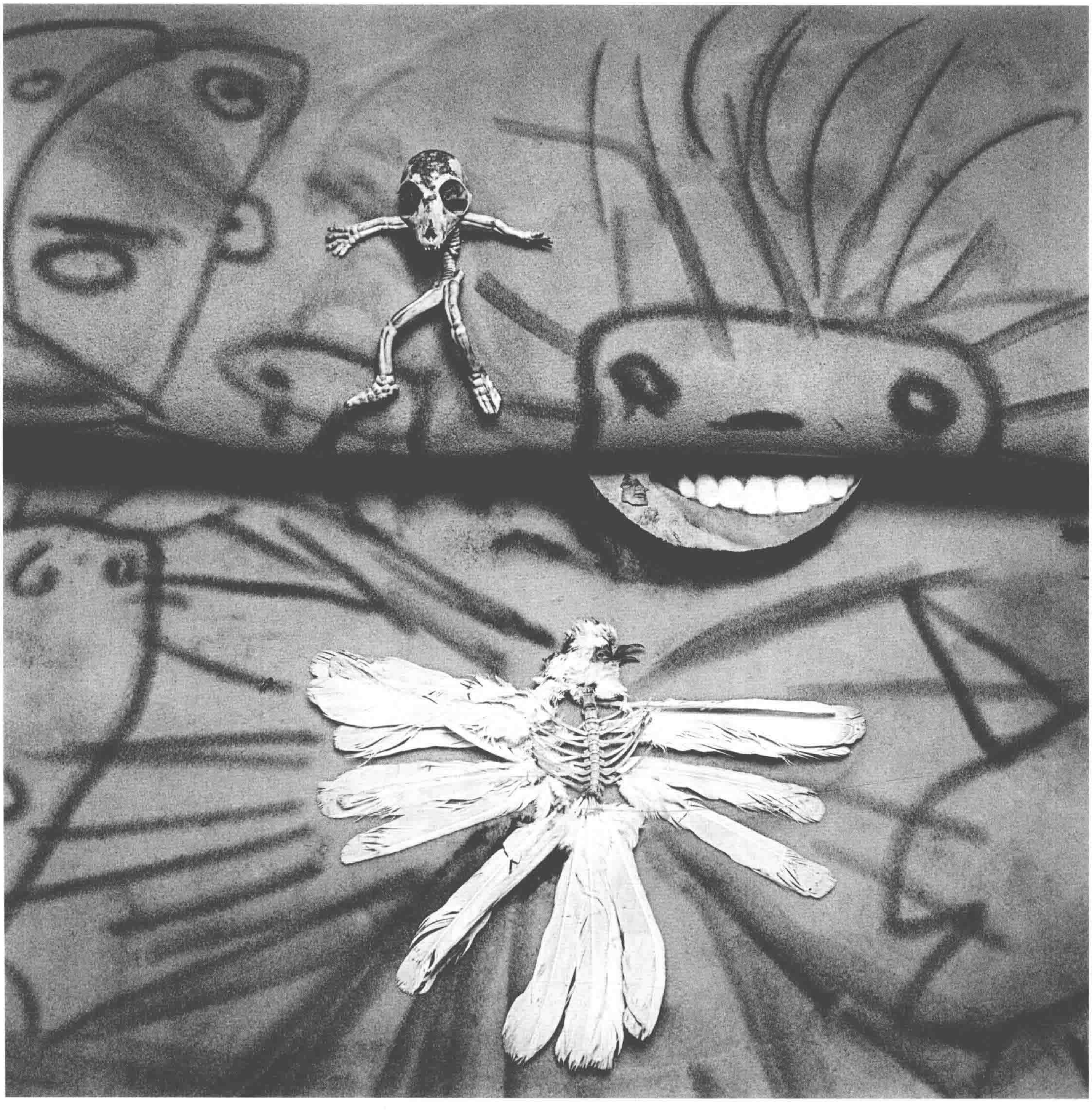
隐 士 Recluse, 2002



塞尔玛·布莱尔和老鼠 Selma Blair and Rat, 2005

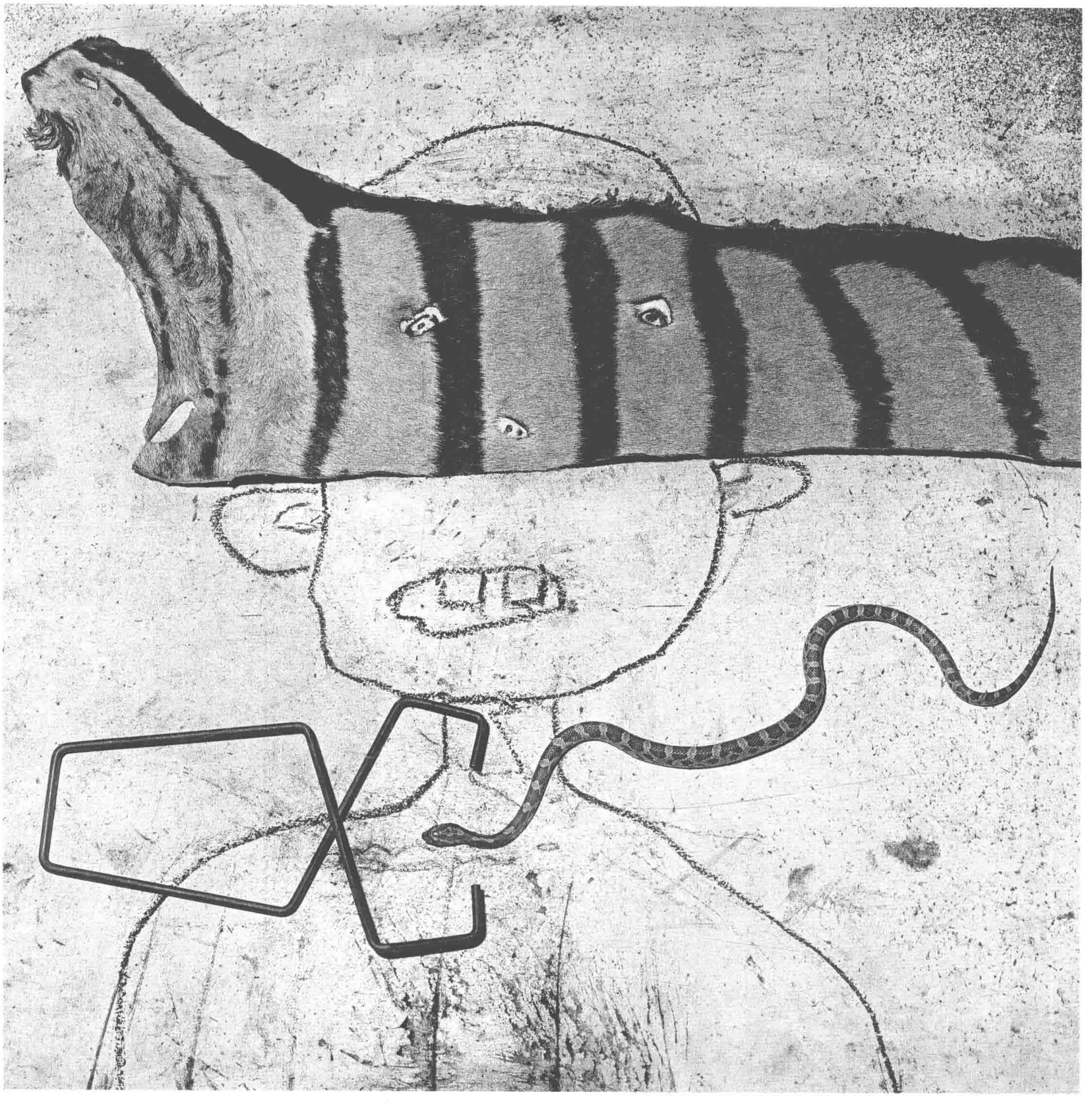


傻笑 Smirk, 2009

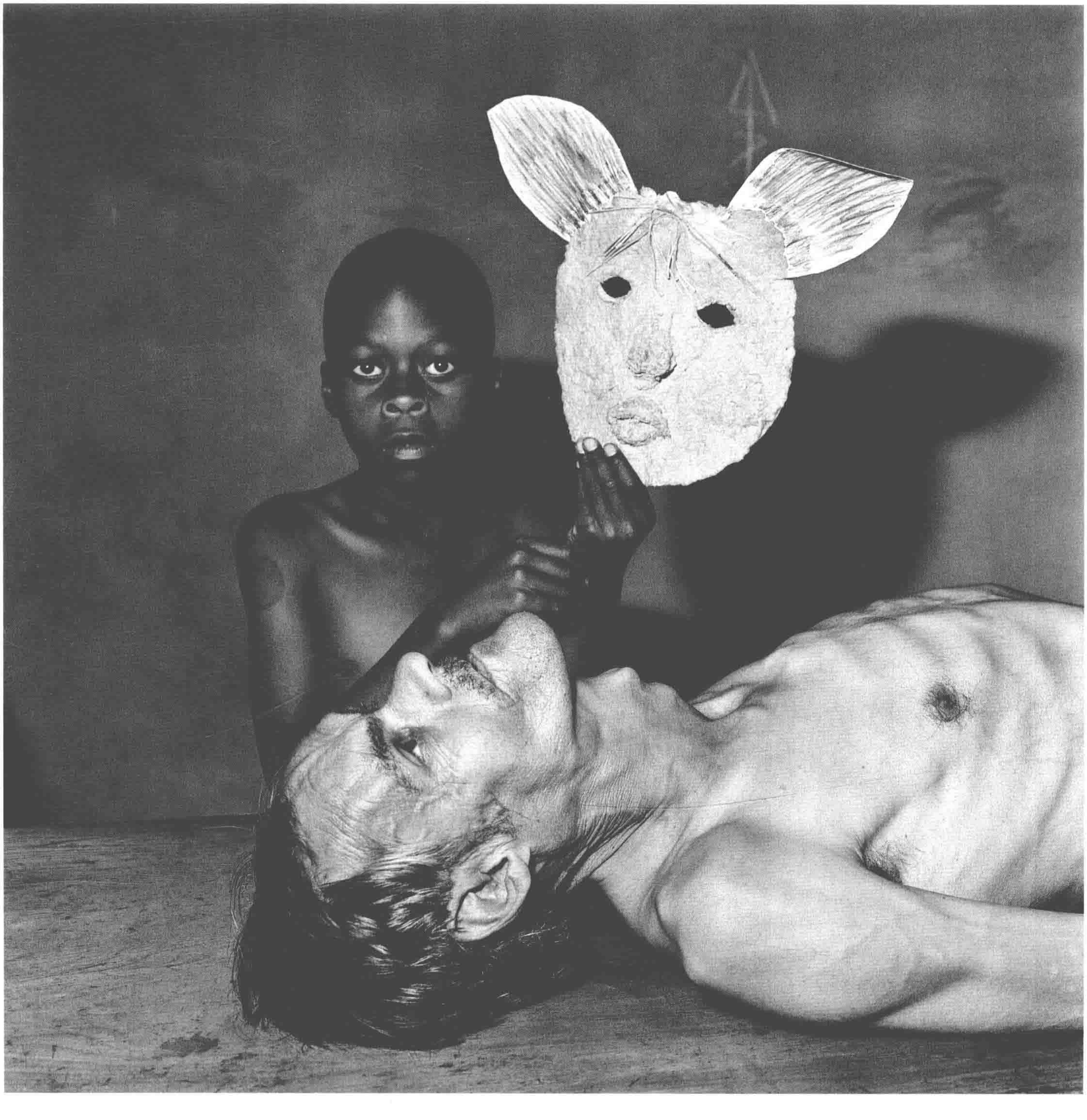


快速旋转中的电线 Twirling Wires, 2001

扭动 Wiggle, 2007



汤米、萨姆森和一个面具 Tommy, Samson and a Mask, 2007

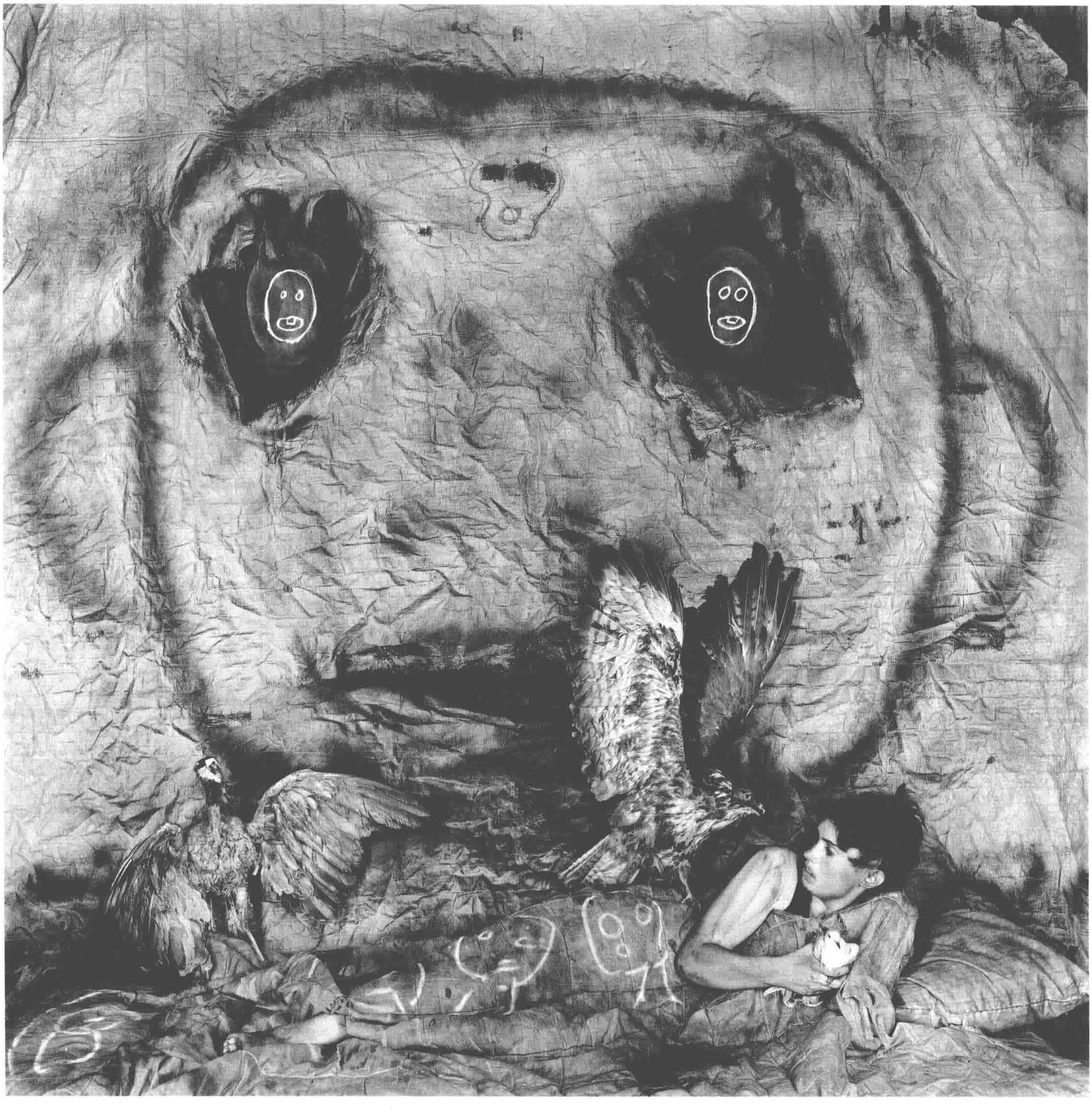


尖叫 Scream, 2012

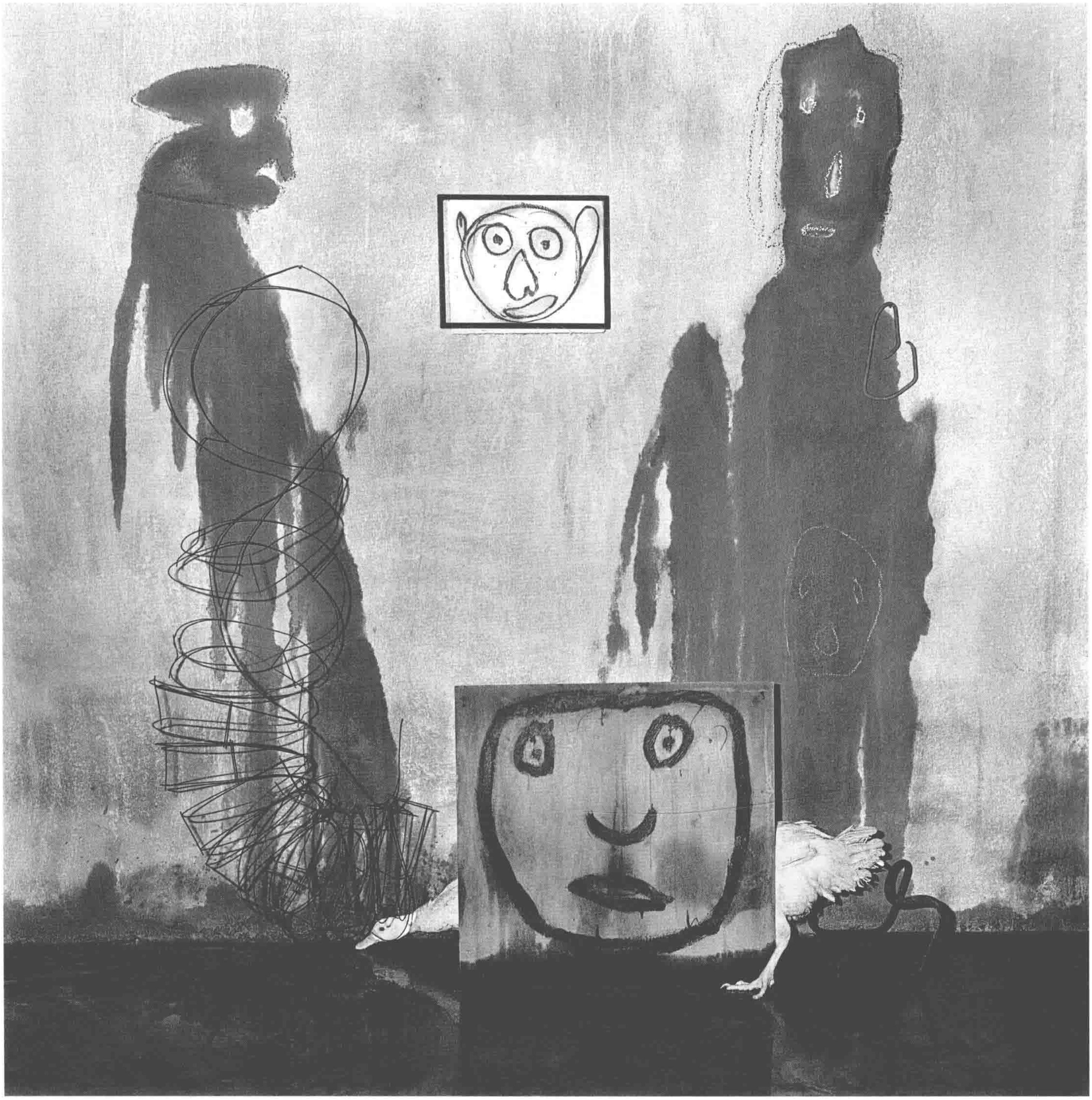
攫 取 Snagged, 2013

起 飞 Take Off, 2012

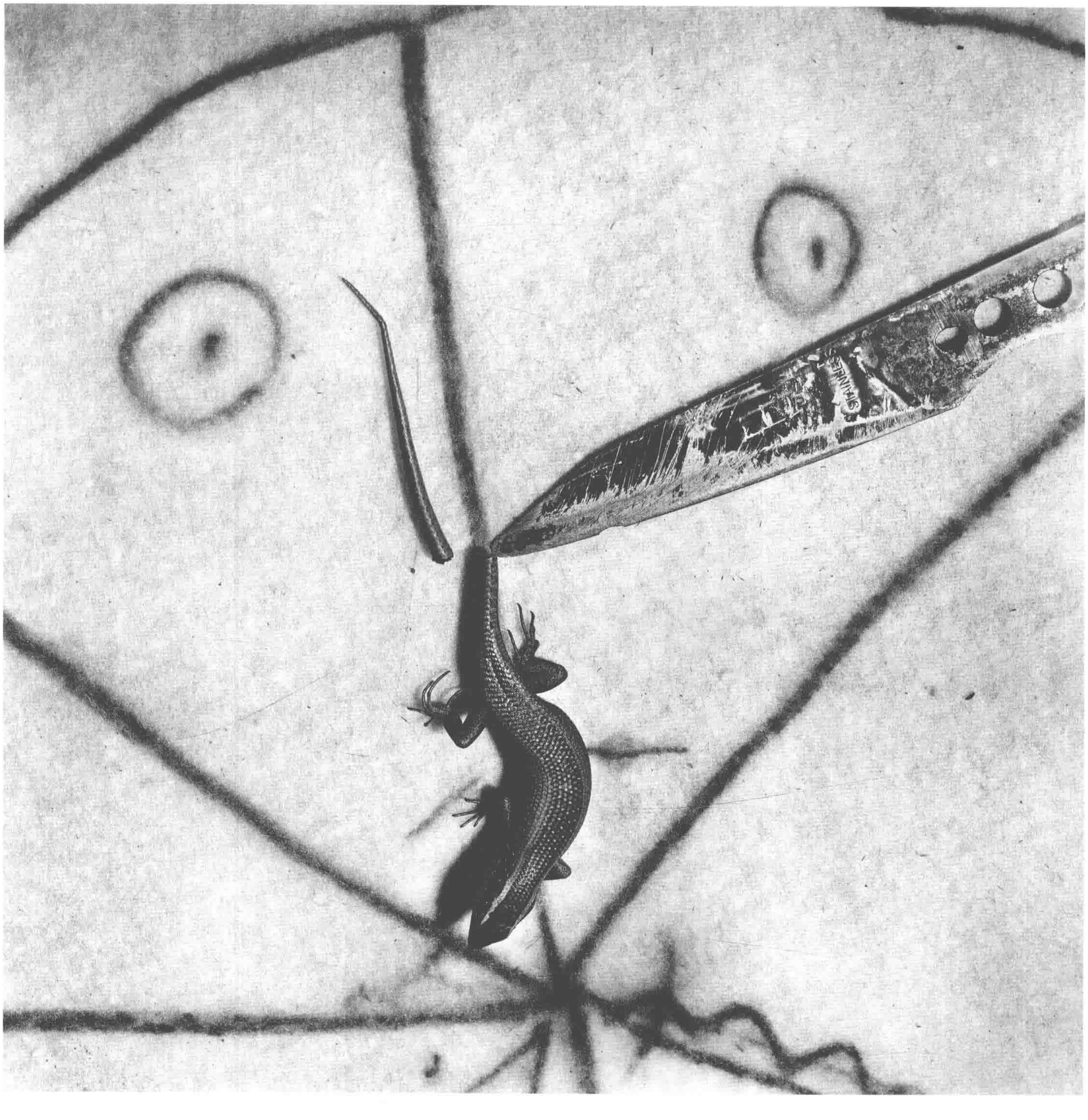
恐吓 Threat, 2010



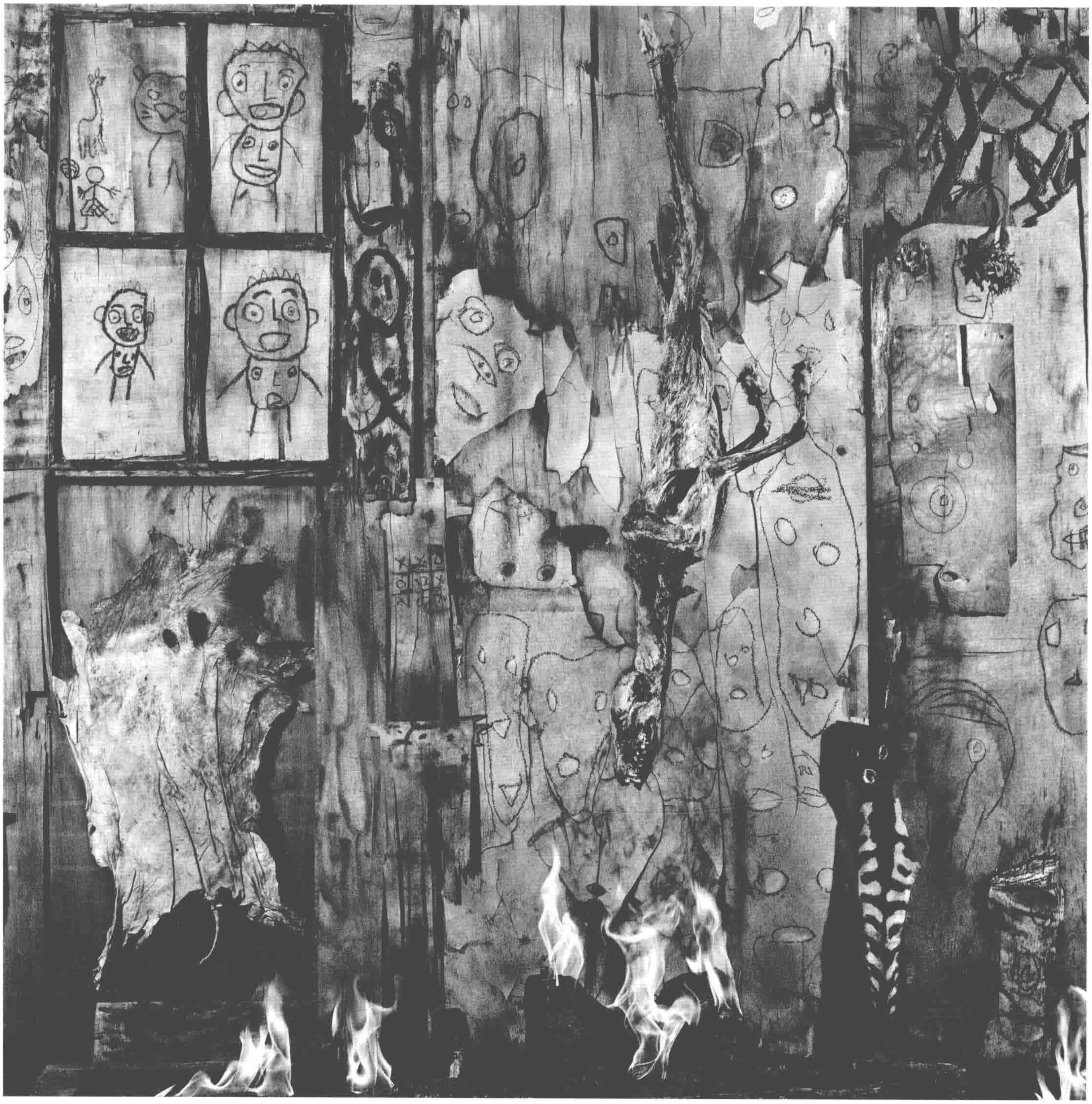
变 形 Transformation, 2004

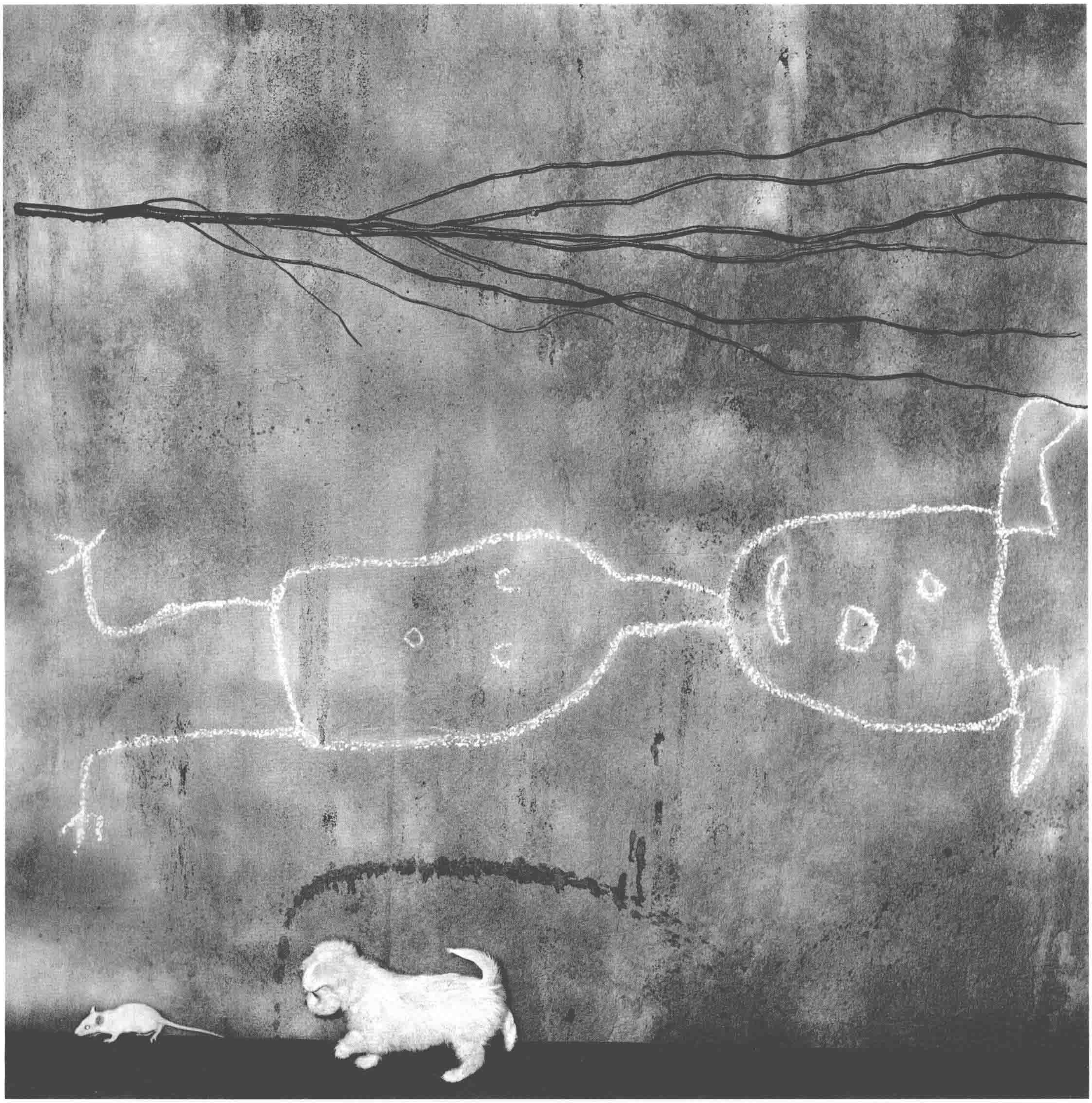


薄片 Sliced, 2007

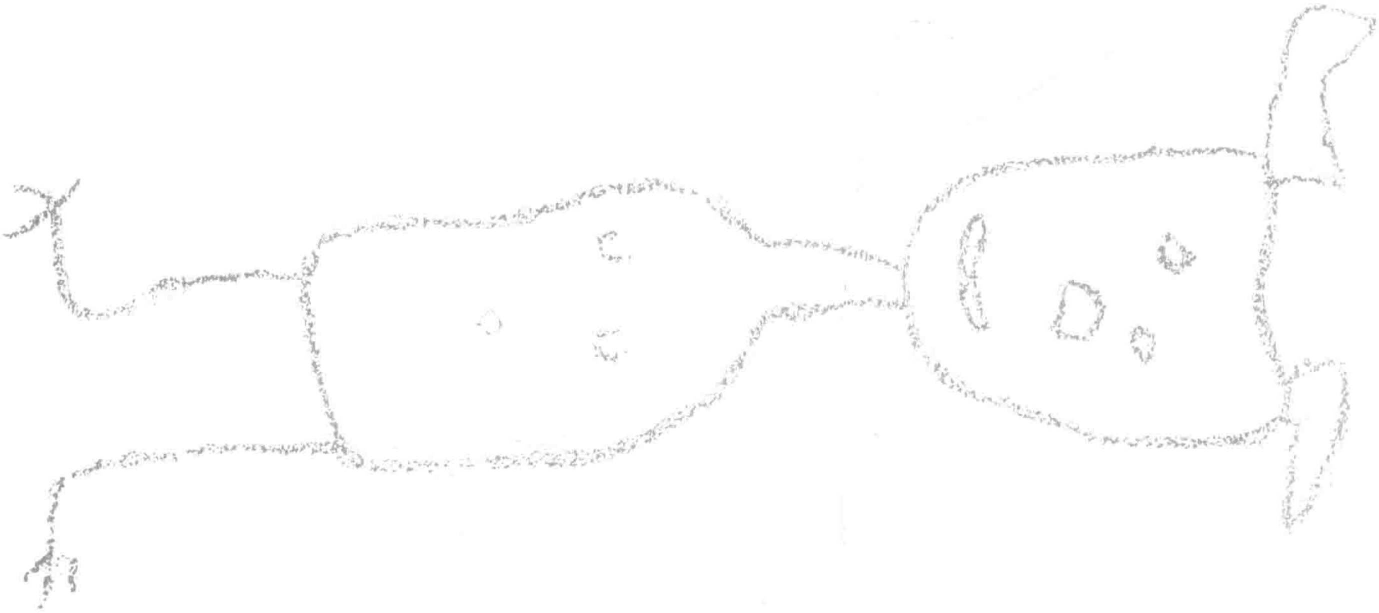

STAINLESS

烧着 Alight, 2007





颠倒的地方 Place of the Upside Down, 2004



罗杰·拜伦的“荒诞剧场”

（意）迪迪·博齐尼

哲学家、教授、作家和独立策展人

在跨越四十多年的时间里，罗杰·拜伦的作品经历了一段复杂的演变之路，无论是在美学方面，还是在其存在性上。他的黑白摄影作品一直带有毫无疑问的美学标准：可快速辨识，将粗糙的、令人不安的、怪诞的、稀奇的和充满幻想的主题杂糅在一起。这些照片通过原始而多层次的处理方式，在其自身、自然界和人类栖息地的范围内展开关于灵魂的探索。

如果把他的作品看作一个整体，它就像一个被富有技巧的双手打磨出的多面体。记忆，回响，人类学的观察，梦境的幻觉，诗意的启示，都被压缩进这个强烈的、动人的、充满人性的作品中。

本篇文章不去妄加揣测，更非为了解释它的种种秘密。这仅仅是一些感官的记录、笔记和评论，它们主要与这些作品的两种基础有关：弥漫在作品中的荒诞情绪，及其强烈的戏剧化体现。

为什么

“每一个现存之物的出现都是没有理由的，靠软弱存活，伺机死亡。”

——《恶心》（法，让·保罗·萨特著）

－ 总是重复这个可恶的问题：为什么？

为什么存在？为什么思考？为什么做这样的事？为什么谈论它们？

在意识中对意义（meaning）展开无穷无尽的探寻，就像是老木材里的蛀虫，以我们的生活、言行举止为食。关于意义的问题似乎永不会终结，每当我们终于试图以一个答案终止它的时候总会涌现一个新的问题。

思想，像是一个无限重复自身的曲线，为了寻找一个起点，一个动机，从中能想象任何存在的意义。它解释，证明，分类，寻找原因，得出结果，建立分级、顺序和系统，以一种不顾一切的努力组织起一个逻辑的世界，这种线性的方式暂时地满足了对理性的几何学需求。直到死亡的突然闯入，这是难以想象的定义，如同一个炸弹的爆炸消除了每个生命结构，结束了这徒劳的折磨，也确认了它是虚无的，消除所有的确定性，揭示了原始的混沌才是唯一真实的现实。

因此，当面对死亡那不可侵犯的边界，心智（the mind）被无常和无力的感受折磨，产生了一种概念：荒诞。

“没有原因”成为唯一看似合理的答案。

一切的开始和结束，行为的产生和撤销，都是没有原因的。我们出生，生存和死亡，这一切都没有理由。因此，对于寻找意义这件事来说，没有指南针也没有方向。所有道路都通向一个方向。宿命是不

存在的，只有自由。价值都相同。每一个选择都有充分的可能性。没有公平或犯规，没有好或邪恶之说，所谓荒诞，既不可怕也不悲剧。荒诞，非常简单，是对一切的无解的麻木。

困惑与孤独，是它在我们生活中的化身。当事物没有了秩序，你将难以找到你的位置。当一切失去原因（no reason why），便很难再做出解释。

－“混乱，是对于人类状况的一个重要隐喻。”罗杰·拜伦写道。他照片中那些沉默着的，也在诉说着这句话。

在他早期的作品中，人物、动物和物体看上去都带有许多的怀疑和不确定性。相机把一种无法逃脱的混乱凝固在这些黑白照片中。这是一幅黏稠的，表现一种矛盾的宇宙的快照，其中的每一个元素都伺机以非逻辑的法则相互牵连。

一个年轻人（《尤金在打电话》）边打电话，边把他空洞的目光朝向镜头，同时抓住一只试图逃跑的猫的尾巴。一个老人用他手臂上延伸出的两个管子遮住耳朵。两个裸体的男人待在房间的角落里，其中一个面无表情地坐着，另一个对着一片废铁做鬼脸。

这些照片里关于意义的理性问题被削弱了。但又揭示了它（meaning）的深层本质，现实在这里作为一种令人费解的、无限可能性的假设。因此，画面不知不觉地滑进离奇的境界，就像一个白日梦。真实，却无常。

－ 甚至画面里的那些脸，也在不断地问摄影师，希望确认他们自己的存在。他们的表情古怪，常常显得不协调，但不做作，只是模棱两可。

他们不属于逻辑世界的一部分。叙事，以及它那死板的“原因”和“结果”的关联性，已经让位给一种流沙般的情感，人在里面挣扎着，自由地行动，却无从逃脱。独自一人漂浮在怀疑的海洋，或困在别人的眼中，或者像萨特所写的，“没有特性，但有自由，困在一个无端的境遇中，这就是荒诞的基础”。

－ 主体的孤立和他们无端的行为，与试图捕捉他们精神内核的凝视在照片中并列摆出。

罗杰·拜伦拍摄人、物品，还有动物，但最终我们看到的是他心中那个形象。图像从黑暗的意识领域漂浮上来。洗涤净化在那个领域是不太可能的。我们会在那里发现自己的映像，它们舒适而满足地深埋其中。他的照片带着我们前往一个隐蔽的地方，如同矿井中黑暗隧道的灯笼，在那里我们可以掩埋我们对死亡的想法。同时，照片发出的刺眼的光，揭示了生活中无可避免的无意义（pointlessness）。

拜伦写过，“死亡是生活中最重要的东西”。死亡的象征是多样的。随着拜伦工作的进展，那些象征变得无所不在。他的画面中越来越多地充斥着动物的尸体、被遗弃的物品、缺席者的肖像，直到展现一种生活的模式，而却不见其中的人。这种过程延续到了他最近的照片中，缺席感如此的强烈，以至于没有留下生命的空间，只有如同被困在记忆的岩石中，一些陈旧的痕迹。这是一个自我的旅程，一份属于内在的日记，穿过萎靡和焦虑的王国，被渴望去看和记录的欲望教唆着，完全摆脱了想要去解释它的希望。

－“为什么？” － 当我们唯一能确定的是结束时，再去提问和回答都是荒诞的。

是什么

埃斯特拉贡：我们总是寻找一些能证明我们存在的东西？
弗拉季米尔：是的，我们是魔术师。
——《等待戈多》（法，塞缪尔・贝克特著）

– 从词语本意上看，剧场是我们能够观看并被惊叹的地方。同样的，一张照片也是一座剧场。选择通过相机来观看世界，意味着接受并宣告每一次按下快门所带来的戏剧性。

然而，流行的说法是，剧场属于虚构的领域而外面的世界才是现实，正如照片被认为是复制品或是另一种绘画，另一方面，则是凭空想象之物。演员扮演角色，而人本身才具有真正的身份。一张画着油彩的脸似乎只是艺术家的想象，而肖像摄影是它存在的确凿证据。我们的眼睛通常会相信这些事。但如果他们被证明是无理的呢？如果一个角色的行动比普通人的行为更加真实，或一张凝固时间的照片比一个长久的注视更加现实？甚至说一个画家的想象力比一个摄影师的客观性更加敏锐？

– 罗杰・拜伦所有的作品都围绕着这些问题所带出的模糊空间。他的每张照片都是一种状况的客观写照，同时又加入戏剧化的角色述说它的经历，加入绘画般的视觉呈现来表现它的外表。它们彻底地瓦解了我们日常生活中的惯性思维。像是魔术师的手法，呈现我们自以为看见的东西，而隐藏起我们真正看着的东西；揭示意料之外的东西，而隐藏我们所期待的；模糊了感官与幻想、记号与图案、面孔与面具、阴影与形体。

这种视觉上的戏剧手法宁可说是他富有创造性的一场旅行，它不以表面形式上的欲望，及其体裁上的奇想为目的，而是跳进意识的深处，在那里，生活是双重的谎言，观看意味着敬畏，一切都处在内省与观察，反思与梦想之间。

– 在这座思想的剧场，或者说世界的剧场里，生存的悲剧和喜剧同时上演。

这一系列由古怪又肮脏的房间组成，有时看上去超乎现实，其实它们多数是完全现实的。如果你凑近点看，会发现它们和我们当下那些超级大都市里的衰败地区一样，房子建造起来，用来生活，但从中却滋生出敌意的气氛。

演员不是在扮演角色（characters），而本身就是角色。他们存在着，被照片的舞台捕捉，但依旧等待着一个时刻，展现他们真实的存在。如果你无视他们的外表，他们就与我们生活中的所有人一样。

他们生活吃饭，与动物为伴，而动物又从人的身边逃开，同时容忍他们，奋起反抗他们，人和动物相互扮演受害者的角色，作为图腾、隐喻和符号，被迫充满敌意地共存。这种密切的关系映照出一种如同精神分裂一般的不协调关系，就如同人类与自然的关系，建立在疯狂的崇拜，却逐步破坏的基础上。

一种均匀的又不可避免的对比将大部分人或角色相互连接，在一个孤独的空间里，他们被无法控制的力量牵引着，相互吸引，碰撞，推开彼此。像是太阳系的行星被锁在盒子里。一个不同于人类的社会，分离的宇宙，“他人即地狱”是它的定义。

一个矮胖的，看似愚钝的孩子嘲笑一个病重的枯瘦老人（《病房》），一个年轻的黑人从一个年老的白人的床下滑出，那个白人面朝下摊开四肢地趴着（《埃利亚斯从约翰的床底出来》），一个男孩把头伸进一个没有底部的垃圾桶，而另一个人的脚从桶的另一边伸出（《扫除》）。

这些人物往往都有双胞胎一样的影像，它们是木偶，是玩偶，是墙上的阴影或绘画，它们处在一个世

界与心灵，存在与表现相互呼应的图像中。你能感受到他们总是在寻找一个能给他们真实生活的保证，就好像没有一本凭记忆叙述的剧本，讲述他们围绕着空虚展开的故事。

- 罗杰·拜伦的摄影就是一台荒诞剧。我们在舞台上看到的，揭示了用理性话语的工具去形容人类真实的状况是多么不恰当。如果说问“为什么”是愚蠢的，那么这些照片直接告诉了你“这是什么”。为了得出一个存在的意义，有什么已经做成了，又有什么被思考，什么被构想。它们就像是镜子，意识（consciousness）的图像从中显现。一个人能看到的既是“什么”，但镜子问了另一个问题，“谁？你是谁？”

你是谁

“在这世上我是谁？
啊，这真是一道难题。”
——《爱丽丝奇境历险记》（英，路易斯·卡罗尔著）

- “我过去四十年的拍摄目的是为了定义我自己。它从根本上是一个有关心理和存在的旅程。”罗杰·拜伦在最近的一次采访中说道。

从本质上来说，他的照片是一段穿过现实世界朝向精神世界的奇异旅程。

这个巨大的剧场里，一面镜子把它照入的一切模糊了，每个人都迷失其中，暧昧的阴影和忽然闪烁的灯光，出现的事物还有消失的人物，牵线木偶，错觉画中的场景，面具，戏服与乔装。他从阁楼到地窖，他举着灯到来，为了问一个问题：“我是谁？” 他的相机捕捉到的每一幅画面都是解谜的拼图的一部分。

一旦进入了镜子，探索产生的惊奇取代了到达终点的欲望，因此问题的本质也发生了变化。它不再渴望取得什么目标，不再追问答案，它只指明一个方法。通过这极细微的观点的转变，“是谁？”变成了“怎样？”，从而打开了一条更广阔的道路，通过其无限可能的种种模式，超越了单一身份（a monolithic identity）的主意。

因此，在心灵的无边的房间里，以及一道凝视所包含的无数可能中，魔法改变了道路的方向，拓宽了它的界限。在这个迷宫中，旅程本身就是旅行者真正的目标。

永远在寻找，没有让步于必然存在的荒诞，正如尤金·埃里斯克（Eugene Ionesco）写的：“这不是启发人的答案，而是问题。”

2013年11月
张伊莉 译

Roger Ballen's *Theater of the Absurd*

(Italy) Didi Bozzini

Philosopher, Professor, Writer and Independent Curator

Over the span of forty-odd years, the work of Roger Ballen has travelled a complex path of evolution, both artistic and existential. His black-and-white photographs are characterized by what could unquestionably be called an aesthetic canon: an immediately recognizable one, combining absolute formal precision with harsh, disquieting, bizarre, fanciful, even visionary subjects. These photographs grow out of a multilayered and extremely original creative process, whose exploration of the psyche, and the images that inhabit it, ranges through the realms of autobiography, the natural world, and the habitat of man.

Seen as a whole, his work presents a myriad of facets polished by skillful hands. Memories, reflections, anthropological observations, dreamlike visions, and poetic illuminations are overlaid and compacted into an oeuvre of intense and touching humanity.

The essay that follows certainly does not presume to fathom, let alone explain its secrets. It is simply a series of impressions, notes and comments regarding and running parallel to two fundamental aspects of this vast body of work: the sentiment of the absurd that pervades it, and the theatrical dimension in which it moves.

Why

"Every existing thing is born without reason, prolongs itself out of weakness and dies by chance."

Jean Paul Sartre, La Nausée

- Always the same damn question: "Why?"

Why do you exist? Why do you think? Why do you do things? Why do you talk about them?

The bottomless hunger for meaning digs into consciousness like a woodworm into seasoned lumber, feeding on lives, facts, acts, our being and our being here. But it is a question that is never appeased, springing up anew after each attempt to put it to rest with an answer.

Thought curves in upon itself in an infinite regress, in search of a beginning, a motivation, and with it, the meaning of whatever existence it is able to envision. It explains, justifies, classifies, finds causes, deduces effects, establishes hierarchies, sequences, systems. In a desperate effort to organize the World according to logic, in linear fashion, to at least momentarily indulge the geometric demands of rationality. Until Death bursts in, unimaginable by definition, a bomb blast that razes the structure of each life, putting an end to this Sisyphean torment and confirming its utter vanity, annihilating all certainties and revealing that the original chaos is the sole, true, concrete reality.

And so, faced with the inviolable boundary of death, wracked by a sense of impermanence and fundamental impotence, the mind engenders the concept of the absurd.

"There's no reason why" becomes the only plausible answer.

Everything starts and ends without a reason, is done and undone without a reason. Without a reason we are born, live, and die. There's no reason, so there's no compass of meaning, no direction. All paths amount to the same. There is no such thing as fate, there is only freedom. All values amount to the same. Every choice is always possible, nothing is fair or foul, good or evil, the absurd is neither horrible nor tragic. The absurd, quite simply, is the impenetrable senselessness of Everything.

Confusion and loneliness are its embodiment in our lives. It is hard to find your own place, when there is no order to things. It is hard to explain it to others, when there is no reason why.

- "*Confusion is a crucial metaphor for the human condition.*" writes Roger Ballen. But his photographs, in their silence, say much more than his words.

Even in his early works, people, animals and objects appear like manifestations of a deep-rooted doubt, a basic uncertainty, an inextricable chaos, which the camera freezes into vivid black and white. Snapshots of a magmatic, paradoxical universe, where every element is meticulously connected to the others, but only according to the alogical laws of chance.

A young man (*Eugene on the phone*) makes a telephone call, turning vacuous eyes towards the lens, while gripping the tail of a cat that is trying with all its might to escape. An old man ... is shown covering his ears with two tubes that are extensions of his arms. Two men ... are naked in the corner of a room, the seated one blank-faced, the other content to frame his own grimace with a piece of scrap metal.

These are images that erode the very foundations on which the highly rational question of meaning would like to rest. Indeed, revealing its deeper nature, reality presents itself here as an inexplicable hypothesis, one of infinite possible hypotheses. And so the vision imperceptibly slips into the realm of the bizarre, like a waking dream.

True and yet uncertain.

- Even the faces seem to be constantly asking the photographer who depicts them to confirm that they actually exist. Their expressions are quizzical, often incongruous, sometimes excessive, never feigned, always ambiguous.

They are part of a world that does not hold to any logical framework. Narrative, and its rigid links of cause and effect, has given way to a quicksand of emotion in which the characters struggle, free to act and unable to escape. Alone, adrift like castaways on a sea of doubt, trapped in their mode of being by the eyes of others, or, as Sartre wrote, "not characters, but freedoms, trapped in a gratuitous situation that reveals the basic absurdity of their condition" .

- The isolation of these subjects and the gratuitous nature of their actions, are juxtaposed with the deeply inward orientation of the gaze that captures their psychic cores.

Roger Ballen photographs people, things, and animals, but what we see in the end are figures from his mind. Images that have floated to the surface from a murky realm of consciousness. Where catharsis is at the very least unlikely, because the reflection of ourselves that we find submerged there is anything but comforting. Like lanterns in the dark tunnels of a mine, his photographs lead us to the hidden zone where we too have buried the idea of our death, and their harsh light reveals the sense of life's pointlessness that it inevitably engenders.

"*Death is the most important thing in life,*" writes Ballen elsewhere. Indeed, the symbols of death multiply and become omnipresent as his work moves forward. His pictures increasingly teem with animal carcasses, abandoned objects, portraits of those absent, to the point that they push out the living models, the real person gradually disappearing.

This process continues up to his most recent pictures, where the absence becomes so visible as to leave no room for the image of life except a fossil imprint imprisoned in the brittle rock of memory. It is a journey into the self, a diary of inner travel through the kingdoms of malaise and angst, spurred by the sole desire to see and record what is there, definitively unshackled from any hope of explaining it.

- "Why?" – When the only certainty is the ending, it is absurd to ask, absurd to answer.

What

Estragon : We always find something, eh Didi, to give us the impression we exist ?
Vladimir : Yes, yes, we are magicians.

Samuel Beckett, Waiting for Godot

- A theater is etymologically a place where we watch and are amazed. In this sense, every photograph is in itself a theater. Choosing to look at the world through a camera therefore means accepting and declaring its theatrical nature from the first click of the shutter.

And yet, popular wisdom would have it that the theater is the sphere of fiction and the world is the sphere of reality, just as photography is firmly believed to be a faithful reproduction and painting, on the other hand, a fanciful one. Actors are said to play roles, whereas people incarnate true identities. A painted face is thought to be just an artist's vision, whereas a photographic portrait is irrefutable proof of its existence. These are the comforting certainties in which our eyes usually confide. But what if they proved groundless? What if there were more truth in the actions of a character than in the behavior of a living person or more reality in the motionless time of a photo than in the unstoppable instant of a gaze? And to go even further, what if there were more acuity in the imagination of a painter than in the objectivity of a photographer?

- All of Roger Ballen's work moves within the ambiguous space of these questions, and each of his photographs is the objective portrayal of a situation, the theatrical enactment of how it is experienced, and the pictorial visualization of its appearance, all at the same time. Each of them radically disrupts the lazy habits of our everyday gaze. Like the sleight-of-hand of a magician, who truly makes appear what we only think we see, and makes virtually disappear what we are really seeing, or hides what we expect and reveals what we don't, blurring together perception and mirage, sign and design, face and mask, shadow and figure.

And this visual dramaturgy in no way reflects an exterior purely formal desire, a stylistic whim, but rather is the very map of his creative voyage, conceived as a plunge into the depths of consciousness, where life's double lies, where seeing is synonymous with awe, between introspection and observation, reflection and dream.

- In this theater of the mind, which is a theater of the world, the tragedy and comedy of existence are acted out.

The set is made up of odd and often sordid rooms, sometimes not very realistic, but always perfectly real. If you look closely, they are no different from the decrepit places often found in the aberrant megalopolises of our time, built to house life but grown ever more hostile to it.

The actors do not play characters, they are those characters. Caught on the stage of a photograph, in the truth of their being, but still waiting for a moment of genuine existence. Despite all appearances, they are just like anyone, in any life.

They live in the company of animals, both live and stuffed, which flee from them, endure them, brush up against them, or take on the alternating roles of victims, totems, metaphors, and symbols, in a forced and often antagonistic coexistence. It is a relationship that closely mirrors the incongruities of the schizophrenic rapport that our civilization has with Nature, based on both hysterical veneration and methodical destruction.

Even the link between the people, or characters, is for the most part a symmetrical and inevitable contrast, in which opposites attract, collide, and push each other away, driven by uncontrollable forces, within a cloistral space. Like planets in a solar system locked up inside a box. A circumscribed universe, not unlike the society of men, in which by definition, "*hell is other people*".

And so a pudgy, thick-witted child mocks the illness of a gaunt old man (*Sickroom*), a young black man slides out from under the bed where an aging white man is stretched out face-down (*Elias coming out from under John's bed*) or a boy sticks his head into a bottomless trash can from which someone else's foot emerges on the other side (*Scavenging*).

These figures often have a twin simulacrum, be it a puppet, doll, shadow, or drawing traced on the wall, in a constant interplay of images echoing between world and mind, presence and representation. And one gets the impression that, between stage and audience, they are always looking for something that will give them the guarantee of a real life, as if the absence of a script to recite by heart were the emptiness around which their whole story revolves.

- The photographic theater of Roger Ballen is a theater of the absurd. What we see on stage reveals just how inadequate any rational, discursive tool is to describing the true human condition. If it is senseless to ask "why", these photographs show "what". What is done, what is thought, what is dreamed up, to get the sense that one exists. They are a looking-glass in which the image of a consciousness appears. What one sees is "what", but the question that the mirror asks is "Who? Who are you?"

Who

> *"Who in the world am I ?*
> *Ah, that's the great puzzle."*
> *Lewis Carroll, Alice's Adventures in Wonderland*

- *"My purpose in taking photographs over the past forty years has ultimately been about defining myself. It has been fundamentally a psychological and existential journey."* This is how Roger Ballen describes his artistic path in a recent interview.

In essence, his photographs are steps in an inward odyssey that passes through the world.

This vast theater, a mirror in which everything is blurred together and everyone gets lost, amid vague shadows and sudden gleams of light, things that appear and characters who disappear, marionettes, scenes in *trompe l'oeil*, masks, costumes and disguises, is one he has explored from the attic to the cellar, lighting his way with the lamp of a single question: "Who am I?" And every image captured by his camera is a piece of the puzzle that could contain the answer.

But once inside the looking-glass, the wonder of discovery has replaced the desire to arrive at the destination, and the nature of the question has changed. It no longer aspires to reach a goal, it no longer asks for an answer, it simply indicates a way. Through an imperceptible shift in viewpoint, "Who?" has become "How?", opening up a wider path, beyond the idea of a monolithic identity, through its infinite, possible modes.

And so the magic of forms has altered the direction of this path and multiplied its horizons, within the boundless chambers of the mind and the innumerable variables of the gaze. Inside this labyrinth, travel itself has become the traveller's true goal.

Always searching, without ever giving in to the absurd need to find, because, as Eugene Ionesco wrote: "*It's not the answer that enlightens, but the question.*"

November 2013

罗杰・拜伦

1950 年，出生于纽约
现工作、生活于南非约翰内斯堡

教育背景

1982 年，于科罗拉多大学获矿产经济学博士学位
1982 年，于科罗拉多大学获地质学硕士学位
1972 年，于加州大学伯克利分校获心理学学士学位

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伯克利美术馆，美国加利福尼亚

法国国家图书馆，法国巴黎

伯明翰博物馆和美术馆，美国阿拉巴马

布鲁克林博物馆，美国纽约

蓬皮杜中心，法国巴黎

中央美术学院美术馆，中国北京

摄影博物馆，德国慕尼黑

乔治伊士曼之家，美国纽约罗彻斯特

海法艺术博物馆，以色列

约翰内斯堡美术馆，南非

洛杉矶郡艺术博物馆，美国

路易斯安那博物馆，丹麦

欧洲摄影之家，巴黎

曼彻斯特美术馆，英国曼彻斯特

爱丽舍博物馆，瑞士洛桑

摄影艺术博物馆，丹麦

国家摄影博物馆，意大利布雷西亚

里约热内卢当代美术馆，巴西

福克博物馆，德国
当代艺术博物馆，美国圣迭戈
休斯顿美术馆，美国德克萨斯州
现代艺术博物馆、美国纽约
国家美术馆，南非开普敦
国立媒体博物馆，英国布拉德福德
棕榈泉艺术博物馆，美国加利福尼亚
普希金博物馆，俄罗斯莫斯科
阿姆斯特丹国家博物馆，荷兰阿姆斯特丹
俄罗斯国立美术馆，俄罗斯莫斯科
阿姆斯特丹市立博物馆，荷兰阿姆斯特丹
泰特美术馆，英国伦敦
特拉维夫艺术博物馆，以色列
维多利亚和阿尔伯特美术馆，英国伦敦
弗吉尼亚美术馆，美国弗吉尼亚

ROGER BALLEN

BIOGRAPHY

Born in 1950, New York

Lives and works in Johannesburg, South Africa

EDUCATION

1982 PhD, Mineral Economics, University of Colorado

1982 MS, Geology, University of Colorado

1972 BA, Psychology, University of California. Berkeley

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MUSEUM COLLECTIONS

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The Jewish Museum, New York City, United States

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Biblioteque Nationale, Paris

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Brooklyn Museum, New York, USA

Centre Georges Pompidou, Paris, France

CAFA Art Museum, Beijing, China

Fotomuseum, Munchen, Germany

George Eastman House, Rochester, New York, USA

Haifa Museum of Art, Israel

Johannesburg Art Museum, South Africa

Los Angeles County Museum of Art, USA

Louisiana Museum, Denmark

Maison Europeene de la Photographie, Paris

Manchester Art Gallery, Manchester. United Kingdom

Musee de l'Elysee, Lausanne, Switzerland

Museet for Fotokunst, Denmark

Museo nazionale Della Fotographia, Brescia, Italy

Museu de Arte Moderna do Rio de Janeiro, Brazil

Museum Folkwang, Essen, Germany

Museum of Contemporary Art, San Diego, USA

Museum of Fine Arts, Houston, USA

Museum of Modern Art, New York, USA

National Gallery, Cape Town, South Africa

National Museum of Film and Photography, Bradford UK

Palm Springs Art Museum, California

Pushkin Museum, Moscow, Russia

Rijksmuseum, Amsterdam, Netherlands

State Museum of Russia, Moscow, Russia

Stedelijk Museum, Amsterdam

Tate Britain, London, UK

Tel Aviv Museum, Israel

Victoria and Albert Museum, London, UK

Virginia Museum of Fine Arts, Virginia, USA

后　记

罗杰·拜伦

2013年，我参加完平遥摄影节后返回北京的途中，经王江先生介绍结识了蔡萌先生。我对中央美术学院美术馆的印象非常深刻，这里是我举办作品展览非常理想的地方。蔡萌先生对于将来的合作满怀期待，因此我们对如何愉快合作交流过很多次。

对我来说，即将展出的摄影作品能够超越文化和记录的功能，并且使参观展览的观众有所触动，这非常重要。经过深思熟虑，我认为在中央美术学院美术馆展出“人类荒诞”这一概念非常适宜，因为它象征着“人类荒诞”是人性中不可或缺的一部分。

我对“人类荒诞”的兴趣可以追溯至1960年代。通过接触贝克特（Samual Beckett）、品特（Harold Pinter）和尤内斯库（Eugen Lonesco）的作品，我开始对荒诞派戏剧产生浓厚的兴趣。自1990年代中期，我开始通过拍摄照片表达荒诞的主题：人们的行为没有理由，没有方向，也没有终极的目的。漫画在这一主题下与悲剧和疯狂联系在一起，成为一种常态，而非例外情况。直到现在，荒诞剧的审美观已经完全主导了我的作品。我很高兴有机会能在中央美术学院美术馆通过展示我最重要的一部分摄影作品来彰显“荒诞”这一概念。

希望这些摄影作品能对参观者看待和理解人性和摄影的方式起到积极作用。

我要对魅族科技公司对此次展览的大力支持表示衷心感谢。魅族公司对此次展览表现出极高的热情，使用魅族手机可以拍摄出如此高质量的照片更是让人印象深刻。

在此，我还想特别感谢王璜生先生、蔡萌先生和江上越小姐。是他们的诚意和努力促成此次展览。另外，虽然有些展览参与者的名字在目录最后出现，有些人员的名字甚至并未出现，但我还是想对所有参与此次展览的人员表示诚挚的谢意。

2016年8月15日

张获康 译

Postscript

Roger Ballen

In 2013, after participating in the Pingyao Photo Festival I was introduced to Cai Meng by Wang Jiang on my return to Beijing. I was very impressed by the CAFA Museum and felt it would be an ideal place to exhibit my work. Cai was very enthusiastic about future cooperation and thus we began a series of conversation on how to optimally work together.

It was important to me that the photographs that I was to exhibit went beyond the cultural, documentary and had the capability to impact on any audience that might view them. After considerable thought, I felt that the concept of human absurdity would be an ideal for show at CAFA as it symbolizes what I believe to be as an essential aspect of the human condition.

My interest in absurdity goes back as far to the late 1960's when I became interested in the Theatre of the Absurd through the writings of Beckett, Pinter and Ionesco. Beginning in the mid-1990's, my photographs began to express this state of being; in which there is no reason to what one does, no direction. No ultimate purpose in which the comic is linked to the tragic and madness is a norm rather than an exception. To the present, the aesthetic of the Theatre of the Absurd has dominated my work and I am delighted to have had the opportunity of being able to show some of my most important images at CAFA that epitomize this concept. Hopefully, these images will have a positive effect on the way the viewer perceives and understands both humanity and photography.

I would like to express my sincere gratitude to MEIZU TECHNOLOGY Co. Ltd for their generous support for this exhibition. I was deeply impressed by not only their enthusiasm for this show, but by the superior quality of the photographic images that can be captured from their mobile phones.

Furthermore, I would like to express special thanks to Wang Huangsheng, Cai Meng and Egami Etsu whose faith and hard work made this exhibition possible. In addition, I would like to express my appreciation to all those other individuals, some mentioned in the back of this catalogue and others not.

August 15, 2016

罗杰·拜伦：荒诞剧场

展览总监：王璜生
策 展 人：蔡　萌
视觉设计：纪玉洁
空间设计：孙　华
书籍设计：何　浩
展览展物：吴　鹏 / 马　亮 / 闵志伊
公共教育：任　蕊
媒体推广：尹冉旭
策展助理：江上越

主办：中央美术学院美术馆
协办：珠海市魅族科技有限公司

出版支持：浙江摄影出版社
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打印支持：德国哈内姆勒艺术纸 / 语墨影艺馆
衍生品支持：Fromcafa

开幕式：2016年9月2日（周五）下午3:00
展览时间：2016年9月2日—9月23日
展览地点：中央美术学院美术馆三层B　展厅

鸣谢（排名不分先后）：
李　楠 / 张　鑫 / 吴汉霖 / 郑幼幼 /
王　江 / 王亚宁 / 连芷平 / 魏广君 / 安祖白 /
郭田聪 / 任　泽 / 刘　欢 / 徐洁民 / 殷德俭 / 陶文杰 /
赵迎新 / 晋永权 / 姚　璐 / 薛　江 / 朱　帅 /
赵　炎 / 姬　莲 / 马步匀 / 孙　鹏 / 张鸣放 /
郑丽君 / 时　光 / 孟庆凯 / 邰蜜子

Roger Ballen: Theater of the Absurd

Art Director: Wang Huangsheng
Curator: Cai Meng
Visual Designer: Ji Yujie
Space Designer: Sun Hua
Catalogue Designer: He Hao
Exhibition Installation: Wu Peng / Ma Liang / Min Zhiyi
Public Education: Ren Rui
Press and Communication: Yin Ranxu
Assistant Curator: Egami Etsu

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Exhibition Dates: September 2 to 23, 2016
Exhibition Venue: 3B Gallery, CAFA Art Museum

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